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MODELLING WRITING THROUGH READING

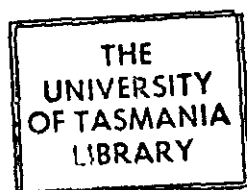
AN INVESTIGATION INTO TEACHER RATIONALE
FOR THE READING AND WRITING PROGRAMMES
IN SECONDARY SCHOOLS

A DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF
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BY
Pauline
PAULINE REEVE
A
HOBART

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M.Ed. Stud.
REEVE
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ABSTRACT

The primary concern of this project was the extent to which teachers of grade seven, eight and nine English in Southern Tasmanian secondary schools, during 1984, consciously sought to develop their students' ability to write and think, through having them write across a range of forms with their concomitant purposes and thinking process, and through using models of these writing kinds from literature.

The study considers not only the intention of teachers in this, but also the potential of the writing tasks offered to students for developing their repertoire of writing kinds and of the potential of the literature resources for modelling such a repertoire.

Further approaches and foci for investigation emanate from this exploratory study and recommendations are made which, it is hoped, will redirect teachers to attend increasingly both to the range of writing forms they offer students for composition, and to the appropriateness of the literature they select for modelling the writing kinds that they wish students to compose.

INTRODUCTION

Improved practice in teaching literacy can only result from a conscious knowledge of significant theory concerning language learning, of the current approaches adopted by teachers for teaching literacy and of the strengths and shortcomings of their teaching practice which are disclosed as theory and practice are juxtaposed for comparison. Conscious knowledge enables change and development through providing the knower with power to make choices.

It is supposed throughout this project that conscious awareness is both indicated and increased through "linguaging." As speaking, writing, listening and reading occur, thought may be observed, compared, critiqued - that is, it may be known consciously and developed.

This project exemplifies the process by which language enables conscious awareness and the subsequent development of thought and practice. Intended for those who wish to improve the practice of literacy teaching, the study sets out to assist with development by reporting and thereby raising to conscious awareness, significant language learning theory and the actual practice of teachers in fostering literacy. Theory and practice are then compared and critiqued to pinpoint areas for development. The study discloses, simultaneously, something of the extent to which teachers are consciously aware of their teaching practice and of current theory in literacy teaching. Readers may gauge from this the adequacy of teacher preparedness to both account for and develop their teaching practice.

Within this concern for conscious awareness and subsequent control and improvement of literacy teaching, is an overarching interest in the development of student ability to write.

Written language is characterized by a permanency that oral language does not possess and this enables greater conscious knowledge and development of thought since it can be revisited time and time again. Such consciousness makes language creative - creative of new, previously unthought ideas.

Development in the ability to write, for the purposes of this study, is regarded primarily as the ability to differentiate increasingly between various writing kinds, their accompanying purposes and thinking processes and to compose across a range of writing forms.

The view is adopted in this study that the ability to distinguish and compose various writing kinds is influenced by immersion, through reading, in literature that models various forms of writing with their accompanying purposes and thought processes. Writers draw from these models, whether consciously or unconsciously, to guide their own composition.

It is these underlying theoretical assumptions of the study that are enlarged upon and justified in chapter one in an attempt to heighten awareness of them and to provide a basis for comparing and critiquing the actual teaching practice within selected schools.

Chapter two focuses attention on the aspects of the theory discussed in chapter one, that were investigated for their application in selected Southern Tasmanian secondary schools. Of central concern is the extent to which teachers consciously utilized the principle of fostering student ability to write in a variety of forms for different purposes with their embodied thinking processes through the use of models. The relevance of this focus finds its support in several studies conducted in the United Kingdom throughout the early 1980's. Unlike these studies, however, which focused primarily on student writing, the Tasmanian studies make the teacher the focus for investigation. Consequently, the chapter provides an impressionistic overview of the schools and their English Departments, that were examined for this study.

Next in chapter three, the form which the investigation into the practice of teaching writing took, is detailed.

Three surveys were conducted to gather the information on which the conclusions of the study are based. These included a survey of literature resources, writing tasks and of the bases upon which teachers selected their reading and writing tasks and related their reading and writing programme. Each of these surveys is presented in chapter three.

Accompanying the outline of the surveys is an explanation of James Moffett's sequence of writing kinds (Moffett, 1981, viii), and of Kay Vandergrift's matrix of genre and compositional elements (Vandergrift, 1980, 137), which formed the framework for examining the information yielded through the surveys.

The main findings of the surveys conducted in Southern Tasmanian secondary schools are presented in chapter four and five.

Chapter four focuses on writing and examines first the extent to which teachers consciously selected their writing tasks to extend the repertoire of writing forms that students could compose. Following this, the actual range of forms offered to students to compose during 1984 is detailed to reveal the emphases and omissions in secondary school writing programmes. The value for the development of language and thought of selected writing forms is also highlighted.

The conscious use by Southern Tasmanian secondary school teachers of the principle of modelling writing forms through literature is the central theme of chapter five. Here the following questions are asked and answered. Did teachers consciously select their fiction narrative novels with a view to providing models of a range of writing kinds in order to foster their student's ability to compose? Did written records of literature indicate a conscious awareness of form in their organizational framework? Can the novels actually provided in Southern Tasmanian secondary schools in 1984 be regarded as adequate models

for developing a student's ability to write across a range of forms? Were reading and writing programmes linked, consciously to foster writing development through reading?

The study concludes in chapter six with the recognition that additional investigation and adjustments to the project could contribute even further to enlarging conscious awareness and development of teaching practice.

Then, on the basis of the information gleaned through the existing study, conclusions are drawn concerning the extent to which teachers made use of models from literature to encourage students to write across a range of writing forms with their concomitant purposes and thinking processes. The nature of the reading and writing programme as it was in 1984 is reviewed briefly and an explanation offered for why it is so characterized.

Finally, the chapter suggests a number of ways in which the practice of teaching writing could be redirected to give increasing focus to broadening the repertoire of writing kinds that students can compose and to take advantage of modelling forms of writing through literature.

Limitations of the Study

The conclusion outlined in the final chapter of this dissertation must be considered from the perspective of the limitations of the project.

As an initial, exploratory study (see p. 38), conclusions are at best tentative and approaches have been suggested which may yield far more reliable conclusions (see pp. 150-154).

In the course of conducting this project several problems emerged with data collection techniques, the sample population and analysis of data. These difficulties effect directly the conclusions drawn and readers should be aware of them.

Data Collection Techniques

The open-question technique adopted in the interview-questionnaires created several difficulties.

In the survey of writing kinds, the question posed allowed teachers to respond in non-specific terms. Writing kinds were sometimes stated so broadly that they could not be classified adequately. Terms such as "story" or "essay," which were named frequently, exemplify the "fuzzy" way in which teachers used language and created difficulties for analysis. Although a system was adopted for coping with these difficulties during analysis (pp. 44-45), had interviewees been encouraged to be far more specific, the list of writing appearing in most schools and therefore the correlations between the reading and writing programmes may well have been different to those recorded here.

The questions used to survey the bases upon which teachers selected writing tasks and texts and the basis on which they interrelated the reading and writing programme were also too open. In consequence of this, and in view of the multiple issues that could comprise a teacher's

rationale, the questions asked could not guarantee that teachers would touch on issues related to the central concern of the project in the time that they had available to complete the survey.

The use of directed questions on the other hand, threatened to defeat a major concern of the project - that of discovering the extent to which teachers were "consciously aware," through prompting that awareness.

Since both open and directed questions were used, the conclusions drawn cannot be guaranteed to reflect with great accuracy the comprehension teachers had of the issues under investigation.

The Survey Population

The number of participants in the interview surveys varied significantly between surveys and also between the three questions comprising the second survey which considered the bases upon which teachers selected writing tasks, texts and interrelated the reading and writing programme. The various factors influencing this fluctuation are noted elsewhere (see p. 36).

Although only interviewees who participated in the first survey were interviewed in the second, up to eighteen of the original interviewees were not available to answer some or all of the questions in the second questionnaire. Almost one-third of the original survey population therefore, did not contribute to the discussion of their bases for teaching. Conclusions drawn then, concerning teacher perception and the extent to which they have a coherent rationale for teaching English must be viewed from this realization and cannot be regarded as an accurate reflection of the total survey population.

The Analysis of Data

Two classifications were adopted to analyze the kinds of writing students had opportunity to compose and the literature that was made available for students to read. These were James Moffett's list of writing kinds (p. 42) and Kay Vandergrift's matrix of genre and compositional elements (p. 46).

A major problem with these classifications, arising from their distinctive emphases (pp. 43-48), was that neither classification on its own or used in conjunction with the other, was sufficiently comprehensive to classify adequately the writing kinds referred to by teachers. This, made even more difficult by the interviewees' use of non-specific terms to describe writing kinds, meant that a significant proportion of writing kinds had to be classified awkwardly as "other" or "unclear." This was true particularly of Vandergrift's matrix which was designed primarily for the classification of published, narrative literature but which was applied to the classification of children's writing.

A further result of the terminology used by teachers was that some writing kinds were categorized within these classifications on debatable grounds.

While the data collected does strongly suggest that there are distinctive writing kinds which dominate most school English programmes, any listing of these writing kinds must be treated with caution in view of the difficulties experienced in classifying.

Problems were also experienced in attempting to correlate the writing and literature programmes using Moffett's and Vandergrift's classification. The former classification, designed primarily to distinguish both publishable and unpublishable writing of both a narrative and expository nature, and the latter, designed to classify published literature, had few corresponding categories. The direct correlations observed were limited therefore to the narrative writing kinds that both classifications had in common.

Correlations were also limited through restricting the survey of literature to fiction narrative.

In view of these difficulties, correlations other than those observed through this study (p. 157) may well exist between the writing and reading programmes in Southern Tasmanian schools.

Finally, the numerical facts used to support the conclusions of this project must be viewed warily. In the absence of a basis for doing so, the extent to which the statistical measures used are valid, and the extent to which the population sample is representative of English teachers in Southern Tasmania has not been gauged.

CHAPTER ONE

TOWARDS A COHERENT VIEW OF TEACHING WRITING (A FOUNDATION FOR EVALUATING TEACHING PRACTICE)

Until the decade of the 1980's educationalists, researchers and the public have permitted reading rather than writing to dominate research and literacy teaching (Emig, 1982, 2027). Literacy has for some time been primarily equated with reading in that it has traditionally been the first language mode to be introduced to children and illiterate adults. This emphasis on reading, however, has disregarded the value of the "second" mode of literacy - writing.

Since the commencement of the 80's there has been a surge of interest in, and an increasing awareness of the value of writing which has culminated in expanding research and teacher education programmes as well as growth in classroom writing for all ages, including pre-schoolers.

The Value of Writing for Forming Meaning

Writing has a value that is little appreciated by the uninformed and which demands that greater consideration be given to it in research and education.

It is easy, mistakenly, to regard writing as primarily a means of communication, of writing down speech or of labelling the world with signs. The value of writing, however, extends beyond these characteristics. The unique features of writing that set it above oral language, for some purposes, are its permanency and its malleability. Written language stores ideas in a visual

mode making it possible for them to be reflected on and reshaped. New and intricate thoughts can be created as a result - thoughts that would not otherwise exist (Smith, 1983, 79). People are form-creating beings, writes Anne Berthoff, and their ability to create new thought is the work of what is called the imagination (Berthoff, 1982, 2).

It is not surprising then that James Moffett regards different forms of writing as externalizations of various thinking processes. He comments that, "Writing reflects inner mental structures," (Moffett, 1981, 14) and proceeds to outline the various "logics" by which people conceptualize and synthesize experience and which are implicit within various writing forms. These include: the chronologic recording of our perception of what is happening around us, implicit in drama; the chronologic reporting from memory of what happened, observable in narrative; generalizations of what happens, organized analogically according to classes derived from previous experience, evidenced in exposition and finally, inferences of what will, may or could be true, arrived at through tautologic where generalizations are combined and transformed, evident in logical argumentation (Moffett, 1981, 14-15). Tautologic involves joining and changing several propositions to form new ones. So, if proposition X is true and proposition Y is also true, then such and such a proposition is also true. If proposition one is another way of stating proposition two, and they are combined, then a new theory emerges.

Writing's value then, extends beyond its role of communication to its power to explore, discover and create meaning through the thought processes it requires and engenders.

The Language Focus in Teaching Writing

Since the making of meaning is a significant function of writing, the areas of language which demand

central focus in teaching writing are those that contribute to its meaningfulness.

Language Levels

The focus then, for the writing teacher, will not simply be at the grapho-phonemic or syntactic language levels. At the grapho-phonemic level of language the surface features of sound-symbol correspondence are the major concern. The level of syntax refers to the grammatical arrangement of words within various units of meaning.

Rather, the teacher will also be centrally concerned with two further levels of language known as semantics and pragmatics. The semantic level of language is the point at which language make contact with the reality outside language and becomes meaningful (Bolinger and Sears, 1981, 108-110). The "reality outside language" consists of both that which is observable outside ourselves by anyone and that which can only be observed from within - our memories, dreams, plans - a world of past, future and imagined experience. Pragmatics is the term used to label the purposeful use of language. The innumerable uses to which language may be put guides a writer's choice of words and syntax and also contributes to the meaningfulness of the language used (Smith, 1983, 52-58).

Forms, Purposes and Thought Processes of Language

The different purposes for which writing is used are embodied within the various forms of writing (Moffett, 1968, 145). This is supported by Hirsch, who comments, "The notion that purpose is the most important unifying and discriminating principle in genre was long ago suggested by Aristotle and echoed by Boeckh" (Hirsch, 1967, 100).

The terms "form" and "genre" are both used to refer to "kinds of writing." However, "genre" can be a kind of writing distinguished by either topic or form, whereas, "form," distinguishes kinds of writing according to the arrangement of its parts.

In reality various forms of writing may reflect several purposes for writing and more than one process of thinking. Figure one illustrates a number of simple relationships that exist between form, purpose and thinking processes.

The various forms of writing are also interrelated as James Moffett has demonstrated in his book, Active Voice. Because of their connectedness they can be arranged by an alert teacher to increasingly develop skill in using particular techniques and thinking processes. The writing form of the "Fable" for example, has connections with "Generalization Supported by Instances" and experience in composing the former can lay foundations for composing the latter. "Fable" is a simple narrative which is illustrative of a concluding statement of generalization. Aesop's fable, "The Hare and the Tortoise" is illustrative of the unique combination of narrative and generalization. The concluding generalization of the Fable, "Slow and steady wins the race," is illustrated by the story of a hare's failure to win a race with a tortoise across a field because while he takes a sleep in the middle of the race, the tortoise reaches the finishing line. The Fable then, introduces the whole notion of generalization which is the governing structure of "Generalization Supported by Instances."

The varying forms of writing with their embodiment not only of purpose but also of different thinking processes, provide a focus for the writing curriculum. A successful writer will be one who can increasingly differentiate, compose and use, appropriately, various writing kinds.

Form	Purpose	Thinking Processes*
Diary	To preserve, record and reflect on personal experience.	Observation of what is happening; chronologic
Story	To relive, explore and share actual or imagined experiences.	Reviewing what happened; chronologic. However, where imagined experiences are concerned, this is only a surface level of thinking. Imagined experiences also embody generalizing what happens through correlation; analogic.
Jokes and Riddles	To entertain.	Generalizing what happens through comparison and correlation; analogic.
Argumentative Essay	To present a reasoned view of what is true.	Combining generalizations to form new generalizations; tautology.

Fig. 1. Relationship of writing forms, purpose and thinking processes.

*Thinking processes are derived from:

Moffett, James. Active Voice. A Writing Program Across the Curriculum. Upper Montclair, NJ: Boynton/Cook Publishers, 1981.

Interrelated Elements of Writing

The emphasis in this project on purpose and form as foci in teaching writing must not detract in teaching practice from other interrelated elements which also contribute to the composition and meaningfulness of writing. Topic, context of situation and of text, and author-audience relationships are also important elements which influence the comprehension and composition of writing.

Together, these meaning-making influences guide the act of writing which is described by Linda Flower and John Hayes as an inventive, goal-directed thinking process. Flower and Hayes contend that meaning is discovered and created and that writing progresses as goals are set. These goals may be process or content oriented and arise from such elements as topic, situational content, genre or form, knowledge of and relationship to audience. The goal, "edit indirectly connected or irrelevant information," for example, is both a topic related goal and a goal related to the writing process of editing. Once ideas are generated and consolidated through goal setting, they are then fused to revise and generate more complex goals (Flower and Hayes, 1980, 21-32).

While the main focus in this project is on the products of writing it must be remembered that in practice writing also involves a range of processes or activities. These include: physical movement of a writing instrument, goal setting, drafting, editing, proof-reading and publishing. The successful writer will also be able to attend to these activities.

Learning and Teaching Writing through Imitation and Modelling

Language Learning and Imitation

How do writers learn to focus on and orchestrate the elements and processes that contribute to successful writing? In his book, Personal Knowledge, Michael Polanyi, Hungarian scientist and philosopher, provides a promising clue in answer to this question. He writes,

All arts are learned by intelligently imitating the way they are practised by other persons in whom the learner places his confidence. To know a language is an art carried on by tacit judgement and the practice of unspecifiable skills (Allen, 106, 1980).

While it is recognized that not all the skills of learning a language are in fact unspecifiable, it is Polanyi's main thrust in this statement, that language is learned through a kind of imitation that is of relevance here.

Language, for Polanyi, is learned through imitation. Without the presence of an articulate adult a child does not speak. A kind of complex imitation works to enable the child to speak - an imitation which is not a direct repetition of the model to which the child attends.

The Case for Modelling Writing

Since writing is a mode of language, it is thought to be learned in a similar way to talking. Evidence from historical pedagogy and current experimental research support this.

Historical Pedagogy

The idea of learning writing through imitating models is not a new approach although its modern day

application may vary considerably from its past use.

In the days of the training of the Greek, Roman, and later of the Renaissance rhetoricians, speaking and writing were learned through imitating models. This approach reflected the theory that education involved the making of a human being as if he were himself a work of art. The Renaissance courtiers, for example, were trained through watching the best features of the behaviour of others to help form their own behaviour. They did not merely copy the behaviour that they observed but rather redeployed, with freedom and authority, what experience they absorbed.

When the principle of imitating models was applied to the training of rhetoricians, it involved students reading and analyzing the recorded speeches of classical orators, reading and memorizing books of commonplaces and then the composition of their own written pieces. Commonplaces were stock themes and formulae which aided the impromptu structuring and fluency of orations (Ong, 1971, 34-37). The models for imitation then, were to be found largely in the student's reading.

In a paper entitled, "The Theory and Practice of Imitation in Classical Rhetoric" (Graves, 1976, 303-312), Edward Corbett describes how reading and writing were related in the Renaissance classroom in the teaching of rhetoric. The teaching method that brought the two into relationship involved firstly, the reading and analysis of the model text, in which the teacher announced and exemplified a literary principle and then commented on the text, revealing strengths, structure, style and explaining how and why these function and how they related to rhetorical principles that were studied in the abstract. This was known as, "Prelection." It was followed by an attempt to imitate the author. This would involve memorization - either copying verbatim or parodying, translation and/or paraphrasing through transposing from one writing form to another, writing in one's own words or

precis writing. This stage of imitation was called, "Genesis." The final step involved producing a similar but original composition. This was called, "Exercitatio," meaning, "practice." Corbett emphasises that imitation did not mean the duplication of models but rather, to emulate to the point of surpassing that model. Teachers of rhetoric aimed to produce people who were as effective as those whom they imitated rather than facsimiles of them. They aimed to produce people who would be independent of their teachers and who would not always be required to be taught.

In speaking of imitation, Corbett sums up,
It is the internalization of structures that
unlocks our powers and sets us free to be
creative, original and ultimately effective.
Imitate that you may be different (Graves, 1976,
312).

He exemplifies this by claiming that Keats and R. L. Stevenson learned to write by imitating others. G. H. Bantock, in his book, The Parochialism of the Present also tells us that Shakespeare never originated anything but he is one of the most original writers who ever lived (Bantock, 1981, 80-94). As a product of the Renaissance, Shakespeare would almost certainly have been trained in a manner similar to that outlined. He would have internalized language structures and made use of the rhetorician's commonplaces which would have their obvious outlet in, for example, the public speeches delivered by various characters in his plays, such as Anthony and Brutus in Julius Caesar.

Contemporary Research

While the influence of reading on the development of writing was assumed and utilized in the training of the rhetorician, there has only been limited contemporary research into the impact reading instruction and experience has on the development of writing ability (Stotsky, 1983, 627).

Logically, it may be expected that writing will influence the development of reading since the ability to write assumes and incorporates the ability to read. It may be expected that reading will somehow influence writing if we regard reading as the comprehension side, and writing as the composition side of the one language process.

In her article which outlines the research that has previously been conducted into reading and writing relationships, Sandra Statosky refers to those studies appearing from 1935 to 1978 that have considered the influence of reading on writing development. In summary of the findings of these studies she writes,

Studies that sought to improve writing by providing reading experiences in place of grammar study or additional writing practice found that these experiences were as beneficial as, or more beneficial than, grammar study or extra writing practice. Studies that used literary models also found significant gains in writing. On the other hand, almost all studies that sought to improve writing through reading instruction were ineffective (Stotsky, 1983, 636).

An exploratory study conducted by Barbara Eckhoff and reported in 1983 supports these findings. Eckhoff examined the reading texts and writing samples of two second grade classes and discovered that their writing samples contained features of their reading texts. These features included stylistic features that either built or detracted from the building of sentences, depending on whether the model was a Basal A or a simplified reading text, Basal B. She found too, that children tried to copy the format of their Basal B reading texts by writing one sentence per line. Eckhoff proposes that one must be careful not to oversimplify language use to formats that are uncharacteristic of the written language.

While Eckhoff cautions us to be selective in the models we draw to the attention of students, implicit in her study is a recognition that children learn to write through the imitation of some features of their reading models.

A Profile of a Successful Writer

If we adopt Polanyi's stance that knowing is personal and evident in the actions of the person who knows and that it is acquired from another through imitation, it is relevant to attempt not merely to discuss the content of a curriculum and a method designed to produce ability to write, but also to characterize a successful writer. these qualities will be characteristic of the writer-teacher and the focus of acquisition by the writer-student.

The following profile of a successful writer does not claim to be conclusive and is only in the formative stage. It is limited to the focus of this project and derives from the preceding discussion of writing.

A successful writer:

- . will be able to increasingly compose and differentiate between writing kinds and use the thinking processes that they externalize;
- . will be able to use these writing kinds for appropriate purposes, and above all, will be able to explore, discover and create meaning through their use;
- . will be able to orchestrate, in the process of writing, those influences which guide composition, these include goal-setting, topic, context-of-situation and of text, author-audience relationship, the conventions of genre and form, drafting, editing, proof-reading and publishing;
- . will be able to read models of writing and attend to those influences which have shaped its composition;
- . will be able to observe and attend to the actions of the writer-teacher in composing;
- . will be able to draw appropriately from models of writing products and activities to guide his/her own writing.

The Responsibilities of the Teacher in Fostering Writing Development

The responsibilities of the teacher in fostering writing development are also implied in the preceding discussion of the focus and method of teaching writing and of the characteristics of the successful writer. They may be summarized to include:

1. the provision of opportunity to differentiate between and compose across a range of writing forms
2. the provision of suitable models of published writing

Providing Opportunity to Write

One of the responsibilities of the writing teacher will be to provide opportunity for the student to compose in an increasing variety of writing forms. The choice and ordering of experience will be informed, among other criteria, by a knowledge of the thinking processes and purposes of writing embodied in each writing kind, a knowledge of how each form is interrelated with others and a knowledge of the mental development of the student. Emphasis will also be made on the student actually writing rather than merely being taught about writing. Learning to talk about writing, while not being the focus of this study, has the place in that it provides the student with a conscious awareness and control of writing that will assist its improvement.

Providing Models of Written Products

If the method of learning by modelling is applied in the teaching of writing, then the teacher is also responsible to ensure that models of writing are provided and read. This will involve both teacher selection and

encouragement given to students to select, read and refer to their own models. In her essay, "Encounters with Models," Nancy Martin writes,

We should, I think, rely more on the deliberate provision of many and varied models. In the transmission process which writing is, it is the writer's perception of the world, his task and the knowledge (or experience) he wishes to incorporate which is the driving force and his own language the means. The way in which language is extended is a mysterious process, part of which seems to be in repeated encounters with models, and in part in the writer's conscious or unconscious use of his own version of these models (Martin, 1983, 122).

If imitation is to occur the selection of models must have some correlation with the kinds of writing students will experience. Barry Ulanov, in commenting on the relationship of reading and writing for teaching rhetoric states,

Ultimately, it seems to me, the efficacy of a rhetorical method depends upon the matching of reading and writing exercises, at least in the large. Composition classes that do not draw their writing principles from the examination of writing of quality must bog down sooner or later in the dullness and defeatism which affect almost all young writers (Graves, 1976, 302).

The closeness and directness of the match between reading and writing will vary. There will be those kinds of reading that a student will be able to succeed at but which they will be incapable of, or find difficulty in composing until a much later stage of development but they become indirect models from which the writer may consciously or unconsciously draw at an appropriate time. For example, a student may be able to read and comprehend a Parable or Fable but experience great difficulty in composing such writing forms due to the relationship of narrative and generality within these forms.

On the other hand, there will be times when it is strategic to refer directly to a model. James Moffett, for example, in Active Voice, which is an outline of a writing programme that has been sequenced according to various progressions (Moffett, 1981, 11), encourages the reading of

models from literature alongside attempts to compose various writing forms.

Finally, the tasks that are set can put the modelling and imitating processes to work, bringing reading and writing together. Writing tasks, for example, such as writing an additional episode or writing an alternative ending to a piece of writing can involve the imitation of a style.

Being a Model

The teacher of writing has the responsibility to be able to personally model writing. Michael Polanyi's philosophy is relevant here. For him the teacher is a person who knows both the subject and the learner and who demonstrates that knowledge in action. The teacher of writing must visibly be a writer who models such processes as goal-setting, drafting, editing, proof-reading and publishing. Donald Graves comments that by not writing, teachers

. . . lose out on one of the most valuable ways to teach the craft. If they (children) see us write, they will see the middle of the process, the hidden ground - from the choice of topic to the final completion of the work (Graves, 1983, 43).

He goes on to suggest an approach of teachers writing with the student that involves modelling the acts of writing.

When teachers compose before the children on an overhead projector or on large sheets of paper mounted on an easel, they speak as they write. Children need to hear the teacher speak aloud about the thinking that accompanies the process: topic choice, how to start the piece, lining out, looking for a better word, etc. Children merely select those elements from the teacher's composing that are relevant to their own writing. The teacher does not say, 'Now this is the way I write, you write this way,' since the teacher cannot anticipate what is appropriate for each child (Graves, 1983, 43, 44).

The Teacher and Conscious Knowledge

If the writer-teacher is to be able to implement an appropriate, comprehensive writing programme; if the writer-teacher is to be able to make judgements about the success or otherwise of the student and curriculum, and if the writer-teacher is to be able to make adjustments to the programme or approaches used to foster writing, a "knowledge about" writing, learning, the student and the writer-teacher, in the form of theory, a rationale or policy statement, is necessary.

Different kinds of knowing result in different levels of consciousness. An individual can know in the sense of being able to use and practise particular knowledge but the same person may not "know about" in the sense of being able to verbalize what it is he or she knows.

"Knowledge about" provides a consciousness that does not necessarily accompany the knowledge of experience. This consciousness is made possible through the distancing of the knower from the subject of his attention. Distancing enables the knower to stand outside the subject or area of practical expertise and observe it in a detached manner. From such a distance, past, present and future can be considered together; experience can be compared, critiqued, ordered and reordered; strengths and weaknesses can be observed and on the basis of these, strategies for change or development can be made.

Language, and in particular, writing, makes this kind of distancing possible through its symbolizing and mirroring of experience. Writing provides a consciousness not otherwise possible because it can be revisited time and time again and built on.

In order then for the teacher to ensure student development as a writer, the writer-teacher must be able to theorize about writing and teaching and this necessitates being able to talk, listen, read and write about it.

In the introduction to his book, The Curriculum: Theory and Practice, A. V. Kelly sums it up this way.

. . . it is necessary to engage in some theorizing about the curriculum before one can plan changes in educational practice.

As a result, it is becoming clear to teachers that they need to learn how to articulate their curricular practices in order to be able to modify and change them . . . (Kelly, 1982, 2).

Languageing About the Curriculum

Among the points in the curriculum where teachers may display their conscious knowledge through such activities as talking and symbolizing in writing are the following.

1. The declaration of bases for selecting and co-ordinating curriculum content.
2. Labelling the organization of resources and tasks in curriculum content statements and storage areas.
3. Naming and prioritizing assessment criteria.

The Measures of Conscious Awareness

In assessing the conscious knowledge of teachers then, the following questions may be asked.

. Can teachers declare their bases for the selection and co-ordination of curriculum content?

. Do they evidence their organization of resources and tasks in storage areas and curriculum statements?

. Can teachers verbalize and prioritize their criteria for assessing the student's ability and for evaluating the programme?

. Do teachers declare their bases for resource and task selection, assessment and evaluation in a written as well as a spoken mode of language?

Summary

A sound theoretical basis for teaching writing is a necessity for teachers of English as it is only from such conscious knowledge that a balanced curriculum can be planned and implemented and from which adjustments to the curriculum can be made to meet the changing requirements of the student and the expectations of society.

Writing is regarded here as a "meaning-making" activity, largely learned through the provision of models from literature and which necessitates attention being given, in the teaching of writing, to the various purposes for writing, the thinking processes required by writing and to the writing kinds which embody these former concerns. The training of the ancient rhetoricians, current experimental research, the philosophy espoused by Michael Polanyi, and the knowledge and experience of writer/researchers, Donald Graves, James Moffett and Nancy Martin are cited in support of these foci.

Several criteria for evaluating the teaching of writing emerge from this beginning rationale to form the basis for the investigation and concluding judgements made in this project:

- . are students being given the opportunity to differentiate between and compose across a range of forms with their accompanying purposes and thought processes?

- . are students being provided with models in literature of the range of writing kinds offered for composition?

- . do teachers evidence a conscious awareness of the above criteria as part of their rationale for teaching writing?

- . do teachers model the process of writing, personally?

CHAPTER TWO

THE PURPOSE AND CONTEXTS OF THE STUDY

The Purpose, Scope and Development of the Project

With the realization in mind that teachers need to be consciously aware of the importance of writing, of its key teaching points and of appropriate strategies for encouraging writing development, this project undertook to overview and examine the beliefs and practices of selected teachers from Southern Tasmania in fostering the ability of secondary students to write. It set out to evaluate the extent to which teachers, throughout 1984, consciously utilized the principle of advancing a student's ability to write across a range of forms, with their accompanying purposes and thought processes, through the use of models.

Since it was impossible within the scope of the project to explore every guiding influence in learning and teaching writing that emerges from the application of this principle, the study was narrowed down to focus on two central responsibilities of the teacher:

- . the provision of models from literature
- . the provision, within writing tasks, of opportunity to write across a range of forms for different purposes, using diverse thinking processes

Subsequent to the initial investigation into these two responsibilities of the writing teacher, further avenues of inquiry were pursued to ascertain what suppositions informed teaching practice and to discover if they included an awareness of writing forms, purposes for

writing, the thinking processes that they embody and a notion of modelling. This step was taken as it became apparent, during the appraisal of literature resources and writing tasks in schools, that teachers were not necessarily consciously aware of selecting literature as models or of selecting writing tasks to incorporate a range of forms, purposes for writing and thinking processes, unless they were directed to through incidental follow-up questions of the survey aiding this investigation.

These succeeding avenues of inquiry included consideration of:

- . the basis for selecting literature
- . the basis for selecting writing tasks
- . the basis for relating reading and writing

The exploration undertaken in this study of the conscious utilization of developing student ability to write through the use of models provided within the literature programme, was directed both towards heightening conscious awareness of this principle and it was hoped, towards achieving further progress, among teachers, in the practice of fostering the writing development of students.

The Research Context of the Project

This project finds its support in a body of research, mainly conducted throughout the United Kingdom, that exhibits the need of teachers to extend their teaching to focus on varieties of writing; to develop a greater consciousness of forms of writing; to make use of modelling and to develop assessment criteria that are relevant to particular kinds of writing with their accompanying purposes and that take into account modelling.

The Need to Focus on Forms of Writing

Several studies have been reported that disclose the greater difficulty experienced by students in writing

different forms of discourse for various purposes than in attending to the features of lower language levels such as the legibility of writing, punctuation, spelling and grammar. This would indicate a need for teachers to focus on varieties of writing in their teaching.

One study, Language Performance In Schools 1982 Primary Survey Report, conducted by the Assessment of Performance Unit, United Kingdom, surveyed the ability of 11 year old students in England, Wales and Northern Ireland, to read, write and talk for different purposes. On the basis of the impressionistic and analytical marking of writing samples from 11 year old students, the report commented,

Our results show that the problems many 11 year olds encounter with writing are specific to variations of written discourse rather than widespread across a whole range of tasks. Very few 11 year olds 'Can't write,' in the sense of being unable to construct a text which is both legible and comprehensible, however short, but many of them are clearly encountering problems specific to varieties of written discourse (Gorman, White, Hargreaves, MacLure and Tates, 1984, 98).

Whereas half the pupils surveyed indicated that their priorities in writing were the surface features of handwriting and neatness, only a quarter indicated that ideas were paramount. Again, whereas 42 percent changed spelling and 13 percent changed both spelling and punctuation, only 21 percent revised ideas. The report comments that these foci, in all likelihood, reflect what teachers require of students.

According to the report on this study the major kinds of writing focused on, appear to be notes, formal essays (especially for examinations) and fictional narrative. It commented that while attention to the writing of stories should not necessarily be reduced, ". . . equal investments of time and effort should be given to the larger universe of discourse functions" (Gorman, White, Hargreaves, MacLure and Tates, 1984, 135). The study argues too, that if mediocre writers were encouraged to attend to types of writing rather than to

surface features, their writing would improve.

A second report, How Well Can 15 Year Olds Write?, published in 1983, contains the results of tests carried out for the Assessment of Performance Unit that aimed to build up a picture of the standards of the level of pupil's writing performance across the full range of pupils throughout Britain.

These tests investigated student ability to write for a range of purposes which included: explaining, instructing, narrating, reporting, expressing an opinion, describing imaginatively, expressing feelings satirically and persuading.

The holistic and analytic assessment of writing samples from 15 year olds indicated that students achieved top marks in choosing an appropriate style than in grammar, punctuation, spelling, content and organization (Assessment of Performance Unit, Middlesex, 1983).

Finally, in her summary article of the state of research in the areas of writing, composition and rhetoric, Janet Emig directs attention to the findings of a report by the National Assessment of Educational Progress in 1975. This report reveals that grade five, seven, nine and eleven students in the United States of America, did not have their greatest difficulties at the lower levels of language with features such as capitalization, spelling, punctuation and usage, but rather with syntactic and rhetorical problems (Emig, 1982, 2028). It might be expected that syntactic problems would include such matters as the inadequate ordering of the parts of a sentence and the inconsistent use of tense and pronouns. Rhetorical problems may include the inappropriate choice of words, layout, sentence structures, forms, and ideas for the intended purpose and audience of the written piece.

The Need for a Consciousness of Writing Forms,
a Consciousness of the Use of Models and
the Development of Assessment Criteria
Relevant to Writing Forms

A research project, The Achievements and Standards at 16+, conducted by the Schools Council in England and Wales which aimed at exploring the range of writing forms that students at 16+ can successfully compose and at describing the achievements in written work associated with selected grades in 16+ examinations, is the basis for a paper written by John Dixon and Leslie Stratta. This paper not only takes steps to develop criteria for assessing the ability of students to write in a variety of forms, taking into account a notion of modelling, but also pinpoints a need for a greater consciousness by teachers of writing forms and of the value of modelling.

This paper is an exploratory study entitled, Staging Points reached in narrative based on personal experience, published in 1981, which outlines an attempt to identify and describe progressive levels of development in the biographical writing of 14-16 year old students. Four pieces of writing, ranging from an elementary piece, to writing that parallels that of mature writers, were examined. Clear distinctions were observed between each piece in the ordering of the writing, the audience for whom it was written, the comprehensiveness of the viewpoint and the use of language. Four stages of development were then hypothesized according to the models that writers appeared to draw on: the oral model; a transitional model in which writers move away from dependence on oral models to developing a feel for a literary model, an early phase literary model, and finally a mature literary model.

The study was presented as an initial step towards characterizing development in writing other forms and it was recognized that further steps needed to be taken to clarify the developmental progressions outlined for writing personal narrative. However, the influence of modelling, the ordering of writing, audience, language use and point of view were recognized as key criteria for assessing

student writing.

Of central relevance to this Tasmanian study is the query of British researchers as to the extent of teacher consciousness of these influences on writing. Concerning British teachers, Dixon and Stratta comment, ". . . we feel this consciousness is often lacking or it is piecemeal and without overview . . ." (Dixon and Stratta, 1981, 21). It is also noted that conscious awareness is needed to guide students in the choices that they must make to write and to know that they as teachers of writing have succeeded. The lack of consciousness among teachers is attributed by Dixon and Stratta to a distaste for analysis and the divorce of form and experience in past teaching practice.

A traditional approach to English teaching has been an emphasis on knowing about language and literature. This has entailed the analysis of language and published writing as opposed to using it to know and order experience. The distaste for analysis noted by Dixon and Stratta is perhaps a reaction against this past emphasis, finding its expression in the current focus on experience at the expense of form, evident in the tendency of teachers to stress the subject content of a written piece and the pleasure of encountering the vicarious experience it offers. In consequence, a serious study and use of various ways of combining compositional elements to shape a written piece is neglected.

A view of education, filtering through into this century, stressing the necessity of freedom from constraints in order for the individual to be creative, has provided support for this current emphasis. It denies the theory that creativity can spring only from the mastery of conventions - conventions which once mastered, can be reordered to produce something new (Lloyd, 1976, 108-111).

Summarizing the need for greater consciousness Dixon and Stratta write,

Without an awareness of rhetorical choices, teachers have no internal guidelines for their own perceptions - not to mention ruling out the possibility of direct and tactful comments, encouraging their pupils to recognise what

important choices are available (Dixon and Stratta, 1981, 22).

Finally, the need of students to learn, for the benefit it has for their own writing, to enjoy in the course of their reading, the way that authors use language to convey meaning through the choice of various forms of language, is pointed out by Dixon and Stratta. This demands of teachers a greater awareness and understanding of the forms that mature writers actually choose to use.

The Contrasting Focus of the Studies

While the reports from the United Kingdom highlight the needs of teachers to focus their teaching on varieties of writing; to develop relevant criteria for assessment; to make use of modelling and to develop a greater consciousness of writing forms, the basis from which these conclusions are drawn, varies considerably from the focus of attention in this study conducted in Southern Tasmanian schools.

The conclusions derived from the studies that were conducted in the United Kingdom primarily resulted from a consideration of the written products composed by students and student comments.

In contrast, this project places the focus on the teacher to ask, how aware is the teacher in curriculum planning, of the value and need for students to compose in a variety of forms for different purposes? How aware is the teacher of the importance, in learning to write, of modelling?

The study assumes that unless teachers themselves are conscious of the values of writing, of the variety of writing forms, purposes and thinking processes involved in writing and of the significance of modelling, then the larger majority of students will almost certainly have a limited opportunity to practise the range of thinking that writing helps develop and extend.

The School Context of the Surveys

In order to evaluate the extent to which teachers consciously utilized the principle of fostering writing development through the imitation of models, the English teaching staff and literature resources of nine public secondary schools in Hobart, Tasmania were surveyed.

Hobart is a small city, but its smallness offered the advantage to this study of enabling a representative cross-section of Hobart's schools to be examined. The nine schools that participated in this project form two-thirds of Hobart's public secondary schools and represent a variety of approaches to education which will ultimately shape and influence the teaching of writing.

It was not possible within the scope of this project to trace in any detail the characteristics of schools, their English Departments and staff. However, an impressionistic, semi-characterization of these is presented in an attempt to demonstrate their representativeness.

The Schools

The nine participating schools were scattered across all urban zones from the inner suburbs to those that border on Hobart's rural areas.

Outer suburban schools, of which there were four participating in the surveys, tend to cater primarily, but not entirely, for the economically disadvantaged families living in housing commission areas and for students from rural districts within the reach of bus transport to the school.

The only one of these four outer suburban schools which is not situated in a housing commission area, attracts not only students from nearby rural areas, but also the middle to upper-middle class suburban student.

Three of the four outer suburban schools are known as "open-plan" schools either because of the open physical layout of the school and/or because of their "open approach" to education. Such an approach can involve students taking far more responsibility for decisions and initiatives involving their education than is the case in the traditional, teacher dominated classroom, and it may also encourage greater interaction between students, teachers and the wider community outside the school. An "open" physical layout however, does not always entail the school adopting an "open education" philosophy and the extent to which each of these three schools applied such a philosophy was not explored in this study.

The fourth outer suburban school, which primarily serves an economically disadvantaged population, was, at the time of the conduct of this survey, in a transitional stage of reorganizing its grade nine and ten curriculum into elective units to cater for special needs which had arisen from a decrease in the enrolment of academically inclined students.

One of Hobart's inner suburbs is the site of Tasmania's only two public, single sex schools - one which caters for girls and the other for boys. Both schools also enrol students from rural areas in Southern Tasmania as boarders, and accept day students from outlying and inner-city suburbs. Both of these schools take the approach of streaming students into ability groupings within each grade. Each of these two schools also has a traditional physical-layout of several blocks of individual classrooms.

The three remaining schools may be regarded as middle suburban schools, each of which have a traditional physical-layout. These three schools are attended by a heterogenous student population from mixed socio-economic backgrounds.

The English Departments

Within these nine schools the target groups for the conduct of surveys were the English Departments for although it was recognized that language is a concern across the entire curriculum, time limitations necessitated the narrowing of the focus to a manageable survey population and it is the English Departments that traditionally take central responsibility for a great deal of the language development of students.

A variety of stances in relation to current developments occurring within English language teaching, appear to be held by the English Departments within the nine schools that were surveyed and an impressionistic overview of their position is outlined below.

Initiating Change

Three of the English Departments may be thought of as initiators of change in that they displayed the highest awareness of current issues and developments in English teaching and were either exploring in discussion these issues or experimenting with approaches that were new to them.

The first of these departments, from a middle-suburban school, had an outstanding awareness of available, current literature for children and adopted a policy of constant updating of these resources. Teachers were experimenting with negotiating various aspects of the curriculum with students and gave indication that a focus on writing as a process was a priority in English classes. Plans were also afoot for developing an approach to evaluating English since it was recognized by the English Department that to that point, very little if any, regular, formal, whole department evaluation of English had eventuated.

A second department, from an outer-suburban school was particularly aware of developments in teaching writing and indicated that attempts were being made in the upper grades, to have students write in a variety of forms and to keep portfolios of their work for assessment. Literature resources appeared to be static, in that there was no indication of a constant effort to update them, but it was clear that they included recent publications that had been carefully selected to represent significant children's authors.

In a third English Department from a middle-suburban area, staff were in the process of considering reading assessment through observation of their own practice and discussion. There was also an awareness of a need to update literature resources but there were indications of a lack of familiarity with what was available.

Following Change

One English Department from an inner-suburban school may be thought of as neither leading the way in discussing or experimenting with change or as being utterly resistant to, and unfamiliar with, current developments in English teaching. Literature resources in this department were extensive, organized and regularly added to but with less apparent awareness of available, current children's literature. Several staff members, but not all, were familiar with teaching writing as a process. Assessment and evaluation were not openly matters of concern.

Yielding to Change

In two English Departments, developments were occurring but in a visible context of opposing attitudes from those who were clinging to past emphases, such as a

focus on grammar, in English teaching and those who were looking to current approaches and emphases.

Various members of staff in both schools acknowledged that literature resources in their school were out-dated and inadequate. In at least one of these schools, staff members were taking discreet steps to make current literature for children available for their classroom use.

Although several members of both these English Departments indicated that they were familiar with and took the approach of teaching writing as a process, neither school showed signs that this was adopted as a departmental policy.

The assessment of student ability and evaluation of the English programme did not appear to be a focal concern for discussion and development by these departments during the conduct of this study.

One of these two departments was in what seemed to be an advantageous situation where the curriculum for upper grades was being restructured into elective units. It might be expected that this would enable English staff to work in their areas of primary interest and with the approaches that they considered applicable without disunifying the programme and staff.

Unclear Response to Change

Due to a lack of opportunity to satisfactorily discuss their departmental concerns in English teaching, it is difficult to characterize the stance of the three remaining English Departments in relation to current developments in English teaching.

One of these school departments offered a limited but up-to-date selection of literature and claims were made by a senior staff member that James Moffett's writing programme formed the basis of the writing curriculum. While a written curriculum guide provided indication of

Moffett's influence, discussion with several staff members indicated that they were not aware that Moffett's work did shape their programme. Neither were staff members in general, familiar with Moffett's work.

There was no discussion of developments within the English Departments of the remaining two schools and senior staff were unavailable for questioning.

English Teachers

The English Departments of the schools that were surveyed were well represented by their staff with a maximum of sixty teachers joining in the surveys (table 1).

TABLE 1

NUMBER OF PARTICIPANTS IN EACH SURVEY

SURVEY	NUMBER OF PARTICIPANTS
1. Writing Programmes and Forms of Writing in Grade 7-9 English Classes Hobart High Schools	60
2. Bases for Selecting Literature and Writing Tasks and for Relating the Reading and Writing Programmes (Follow-up Questionnaire)	54

The number of staff within each English Department varied with from six to fourteen members commensurate to the size of the student population. In all but three schools where only two or three English teachers participated in interviews, a majority of, and in two cases, all, English staff were involved.

Interviewees were predominantly female and together averaged approximately eight years teaching experience. The majority of teachers had taught over a period of three to ten years (table 2) and only two teachers had experienced less than three years teaching. Despite their experience at teaching, interviewees met with difficulty in articulating the basis for their teaching practice and at times this was openly acknowledged. The nature of this difficulty will become evident in later chapters of the project.

TABLE 2

GENDER AND TEACHING EXPERIENCE IN YEARS, OF PARTICIPANTS
IN THE SURVEY INTO KINDS OF WRITING

Gender	Male		Female		Unrecorded						Total							
No. of Teachers	21		35		4						60							
% of Total	35		58		7						100							
Years of Teaching Experience	unrecorded	3		6		6		12		15		18		21		24		Total
		1	-	4	-	7	-	10	-	13	-	16	-	19	-	22	-	
No. of Teachers	14	6	17	9	6	3	1	3	1	3	1	3	1	3	1	3	1	60
% of Total	23	10	28	15	10	5	2	5	2	5	2	5	2	5	2	5	2	100

Influences on Staff Involvement

The number of teachers participating in surveys varied between schools not merely because of differences in staffing levels but also according to the kind of pre-survey contact that was possible with each English Department.

Where pre-survey contact involved either a prior visit to the school to meet staff members and discuss the project, or where it involved senior staff reading and discussing with their staff a written outline of the study made available to the schools, participation by teachers in the study was high. Such contact made possible adequate planning and scheduling of interviews and reassured teachers of the value of their participation. However, where such contact was not possible, staff involvement was comparatively small.

The involvement of teachers also varied between each survey. Two reasons can be recognized for this.

First, a small loss of participants in the "post-vacation" surveys resulted as some interviewees either commenced leave or were transferred to other schools during the September 1984 school vacation which intervened between the conduct of the initial survey into writing kinds and the subsequent survey into the bases for selecting and relating reading and writing. (The schedule for the conduct of these surveys appears in table 3).

Secondly, participation was also influenced by the ability of teachers to complete the survey in the time that they had available. The time that teachers took on each survey varied within the range of 20 minutes to 50 minutes with some interviewees at either extreme not completing the survey. Those who were unable to complete the survey found their time handicapped by either pressing, professional responsibilities or the unanticipated, time consuming need for clarification of questions and responses - a result of some difficulties teachers experienced in understanding questions and articulating their responses.

Summary

This study aimed to explore the extent to which teachers in Tasmanian schools during 1984 consciously sought to develop a student's ability to write across a range of forms with their accompanying purposes and thought processes, through the use of models from literature.

In so doing, the project was limited to focus on the provision of models, writing tasks, the assumptions underlying their selection and the bases upon which the reading and writing programmes were related. The study was also confined to nine Southern Tasmanian secondary schools which however, provided a cross-section of school types, student populations for which they catered, and English Departments with their varying responses to developments in English teaching.

Support for this investigation was found largely in studies conducted throughout the United Kingdom and published at the time of the commencement of this project. These reported the inability of students to write successfully across a range of writing forms; the lack of consciousness, on the part of teachers, of various writing forms and of the value of modelling these through literature.

The Tasmanian study reported below, may be distinguished from the studies conducted in the United Kingdom by its contrasting focus on the teacher's programming rather than on the actual written pieces of the student.

CHAPTER THREE

THE FORM OF STUDY

The Surveys

A broad unchartered field of study necessitates a medium of investigation that will enable the construction of a foundational overview upon which to base any conclusions. The areas of literature resources, writing task provision, bases for selecting literature and writing tasks and bases for relating the reading and writing programmes, within Southern Tasmanian schools, which were nominated for investigation in this project, posed such an unexplored field of study. In order therefore, for any conclusions to be drawn concerning the conscious awareness and use of teachers of the principle of fostering student ability to write in a variety of forms with their accompanying purposes and thought processes, through employing models, a preliminary overview of these areas was required.

The most appropriate means for conducting this project was considered to be the survey for, in view of the foundational, exploratory nature of the study, the survey offered the opportunity to obtain and order a broad accumulation of information. This acquisition of basic information was also aided by the open-ended interview questionnaires that constituted two of the surveys since these allowed greater clarification of statements through discussion with interviewees.

Three surveys formed the means of gathering information on the teaching of writing in Southern Tasmanian secondary schools. These included surveys of:

- . book-hire and book-conference novels
- . writing tasks (app. 1)
- . bases for selecting literature and writing tasks and for relating the reading and writing programmes (app. 2)

TABLE 3

THREE SURVEYS CONDUCTED IN SELECTED SOUTHERN TASMANIAN SCHOOLS - THEIR DURATION AND DATE OF ADMINISTRATION

SURVEYS	DATE OF ADMINISTRATION	DURATION (DAYS)
1. Survey of Book Hire and Book Conference Novels	July 30 - August 30, 1984	16
2. Writing Programmes and Forms of Writing in Grade 7-9 English Classes Hobart High Schools (Interview Survey)		
3. Kinds of Reading and Writing and Reading and Writing Relationships. (Interview Survey)	October 15 - November 15, 1984	14

The nature of these surveys is examined below.

Surveying and Examining Writing Tasks

Writing tasks were surveyed and examined to bring to light the range of writing forms, purposes for writing and thinking processes that students were given opportunity to experience in 1984, for it was assumed that such a range would exist if teachers were consciously aware of and utilized the principles of fostering writing development that are under examination in this study.

Because writing task statements reveal the components of writing that the teacher is conscious of and that students are alerted to, so making it possible to recognize through these, teacher awareness of form, task statements rather than writing products were made the focus of the study. A statement, for example, such as, "Write about cars," discloses a different concern to the task statement, "Reduce the events of the novel to a short comic strip or time line." Whereas the former indicates a conscious awareness of topic, the latter presents an awareness of form and perhaps of narrative.

The Representativeness of Writing Tasks

Approximately 1,159 writing tasks were referred to by the sixty teachers who participated in the survey into writing. Together they formed a distinctive sample of secondary school writing tasks.

These task statements first represented areas of writing that students had opportunity to experience, rather than tasks that they actually completed since in some cases it was possible for students to select from a range of tasks.

Task statements are also "recalled" statements and therefore do not necessarily represent the full range of

writing opportunities made available to students. Teachers primarily drew task statements from their memory rather than from their written teaching records or printed worksheets designed for the students. While it had been envisaged that teachers would refer to these latter sources of information, in fact only approximately six teachers drew their information from written records.

Third, task statements, in many instances, represented components of writing that teachers had been directed to think of rather than those that were actually contained in statements when they were offered to students. This is a consequence of the open-ended, follow-up questions used to clarify initial requests for task statements and that directed teachers to specifically think of "form."

Finally, task statements intentionally represented a balance of grade seven, eight and nine writing experiences. This was accomplished by allocating to each interviewee a particular grade's writing curriculum for discussion and by ensuring that within each school, approximately equal numbers of teachers represented each grade.

Frameworks for Sorting and Examining Writing Tasks

In order to determine the range of forms, purposes and thinking processes experienced by students in grade seven, eight and nine and to identify any progressions in their experience across these grades, writing tasks were sorted first, by the grade in which they were offered, and then by form. To this latter end, classifications developed by James Moffett (figure 2), and Kay Vandergrift (figure 3), were used.

Revising Inner Speech

Transcribing Real Talk
 Transcribing Oral Literature
 Survey
 Interview
 Stream of Consciousness
 Spontaneous Sensory Monologue
 Composed Observation
 Spontaneous Memory Monologue
 Composed Memory
 Spontaneous Reflection
 Monologue
 Composed Reflection

Dialogues and Monologues

Duologue
 Invented Exterior Monologue
 One-Act-Play
 Dialogue of Ideas
 Dialogue Converted to Essay

Other Poems

Songs
 Limericks
 Picture Poems
 Haiku
 Occasion Poems

Narrative into Essay

Story Starters

Being Something Else
 Photo Stories
 Dreams
 Tall Tales
 Correspondence
 Diary
 Diary Summary
 Autobiography: Incident
 Autobiography: Phase
 Eyewitness Memoir:
 Human Subject
 Eyewitness Memoir:
 Nature
 Reporter-at-Large
 Biography: Phase
 Chronicle
 Science Fiction
 Sports, Adventure,
 Mystery Stories
 Legend
 Myth
 Parable
 Fable
 Proverb and Saying
 Directions
 Labels and Captions
 Home-Made Encyclopedia
 Wishes
 Editorial
 Speech
 Narrative Illustrating
 a Generality
 Thematic Collection of
 Incidents
 Generalization
 Supported by Instances
 Research
 Theory

Fig. 2 A sequence of writing forms presented by James Moffett.

SOURCE: Moffett, James. Active Voice. A Writing Program Across the Curriculum. Upper Montclair, NJ: Boynton/Cook Publishers, 1981, p. viii.

James Moffett's Sequence of Writing Forms

The value of James Moffett's arrangement of writing forms lies in its "spiral sequencing." Writing forms were sequenced to allow progress to be made by the writer in the following areas:

1. From audible and un-uttered speech to writing for oneself and the public.
2. From dialogue and monologue, through letters, diaries, first and third person narratives to essays of generalization and theory.
3. From a familiar to a distant audience.
4. From using a localized language to using a literary style of language.
5. From immediate subjects of small time and space dimensions to distant subjects with wide time and space dimensions.
6. From recording (drama) through reporting (narrative) and generalizing (exposition) to theorizing (argumentation).
7. From present, to past and possible.
8. From sensory observation to recall and then reasoning.
9. From chronology, (time-ordered logic) through analogy, (logic in which ideas are correlated) to tautology, (logic in which statements are necessarily true) (Moffett, 1981, 11, 12).

The thought processes and broad purposes for writing, represented in Moffett's sequence, have great relevance to this project. These include Moffett's three "logics" - chronology, analogy and tautology, and the purposes of recording, reporting, generalizing and theorizing.

Moffett's writing tasks have been ordered into four broad sequences, emphasizing distinctive progressions.

The sequence, "Revising Inner Speech," includes writing forms that bring to conscious awareness the source of ideas for writing, names, memory, senses and reflective thinking.

Following this is the sequence, "Dialogue and Monologue." In this arrangement of writing forms, Moffett moves from considering internal sources of language and ideas to treat the move from the interaction of dialogue and its contribution to clarifying and ordering thought to the difficult task of sustaining solo monologue where the speaker is without the support of such interaction to develop thought (Moffett, 1981, 49).

"Poetry," in Moffett's view extends across all of his progressive writing catalogues. That is to say, it may take the shape of monologue, dialogue, narrative or exposition. Within monologue and dialogue for example, a speech, eulogy, invocation, farewell, sermon or conversation may be presented as a poem. Within narrative, story may be written for example as ballad or epic poetry. Finally, there are poems that are of an expository nature. Directions, recipes, catalogues, descriptions for example, may be shaped as poetry. These are forms that provide a transition between narrative and exposition. Poetry that is primarily expository by nature might include satire and discursive poetry which present a particular point of view about some aspect of reality.

Finally, "Narrative into Essay" includes writing forms that move from concrete narrative to those that are increasingly distilled and finally to generalization (Moffett, 1981, 72).

Adjustments to James Moffett's Sequence to Cater for Difficulties

Approximately 38 percent of writing tasks referred to by teachers could not be specifically placed within this arrangement of writing forms for two reasons. First, Moffett's arrangement of writing forms is not an exhaustive listing of writing kinds. Secondly, his specific sequencing to illustrate different progressions has produced labels to writing forms that are not commonly used by teachers such as "Generalization Supported by Instances or "Composed Reflection."

Writing tasks that referred to "specific" forms of writing not incorporated in Moffett's sequence were placed in an appropriate "broad" sequence within Moffett's classification and labelled "other." These tasks were largely forms of poetry and fiction narrative.

Writing tasks, that could be recognized as belonging to a broad sequence or genre referred to by Moffett, but where the specific form was not named by teachers, were categorized within the relevant broad sequence as "Unclear." Terms such as "poetry" or "story," used in task statements by teachers were categorized as "Unclear."

A further 13 percent of tasks could not be placed within the broad sequences or genres referred to by Moffett. Tasks of this nature, with labels such as, "paragraph writing" and "sentences" were also grouped as "unclear." While these were not closely examined they represented activities where the focus was on lower language levels such as the grapho-phonemic level where spelling, vocabulary and handwriting are central or where writing was for some purpose - perhaps reading comprehension, other than that of developing writing skills.

Kay Vandergrift's Matrix of Genres and Compositional Elements

The value of applying Kay Vandergrift's matrix of genres and compositional elements to the writing tasks proved to be limited to enabling a later comparison of reading and writing forms due to its emphasis on narrative and literary writing styles.

The underlying assumption of Vandergrift's matrix is that genre is frequently recognized by the principal compositional element that it incorporates. Genres may also be distinguished by topic but the primary concern of Vandergrift's matrix is the elements that form a written piece. A reader is enabled to interpret the writing of another and a writer is assisted to compose through these compositional elements. The value of this matrix lies then, in the attention it draws to the elements of form.

	Traditional Literature	Modern Fancy	Realistic Fiction	Poetry	Biographical Works	Informational Works
Character	Droll or Noodle Tales Trickster Tales Legends	Ghost Stories	Psychological Story	Epic		Animal Observations— Personified
Point of View		Personifications		Lyric Ode	Autobiography	
Structure Plot	Circle Story Cumulative Story Fable	Dream Fancy	Mystery and Detective Stories Stream of Consciousness Sports Stories	Haiku Sonnet Limerick Blank Verse Narrative Poetry	Diary Sports Biography Objective Biography	Experiment Books Guide Books
Setting	Folktale	Science Fiction	Historical Fiction Regional Fiction Sociological Fiction Pastoral Romance		Fictionalized Biographies of Childhood	
Mood/Tone		Tall Tale Enchantment Tales		Elegy		Sex Education Books
Language Symbol	Myth Parable	Mystical Fancy Modern Myth		Nonsense Verse	Psychoanalytical Biography	

Fig. 3. Kay Vandergrift's matrix of genres and compositional elements. "The Relationship of Key Compositional Elements to Genre."

SOURCE: Vandergrift, Kay. Child and Story: The Literary Connection. Diversity and Direction in Children's Literature, no. 1. New York: Neal Schuman Publishers, 1980, p. 137.

Kay Vandergrift's Genres

Vandergrift distinguishes between six broad genres in the following way.

1. Traditional Literature. Traditional Literature is a fanciful literature that has been passed down in oral tradition and its supernatural and prenatural characters were possibly created to explain the complex realities of mankind and the world.
2. Modern Fancy. Modern Fancy can be seen to originate in Traditional Literature. Such literature is comprised of invented worlds in which the normal expectations of life are suspended, so enabling the reader to experience the unlikely and unfamiliar. These invented worlds are only believable within the limits of what has been created.
3. Realistic Fiction. This genre involves characters, settings and events that could probably be in the actual world. They may, however, still be unique (Vandergrift, 1980, 24-27).
4. Poetry. No detailed discussion of the identifying features of Poetry is provided by Vandergrift. It is labelled simply as an imaginative, literary, non-story form of writing. As with other genres, Poetry overlaps with other writing categories in that, for example, a dramatic work may be written as poetry. Finally, it is recognized that the compositional elements that characterize fiction narrative may also feature in Poetry.
5. Biographical Works. This genre may be described as writing about a person's life. Vandergrift regards Biography as a continuum that bridges fiction and non-fiction. On the fiction side of this continuum she identifies

the sub-genres of Fictionalized Biography and Biographical Fiction. Fictionalized Biography, while providing detailed, factual information of the setting, tends to invent specific incidents and conversations to dramatize the early experiences of a person's life.

Information about a person is also conveyed in Biographical Fiction but it is written as story, frequently employing some literary device to move it along.

The non-fictional side of the continuum is represented by the sub-genre, Biographical Chronicle that claims to present the facts of an individual's life without interpretation.

Between the fictional and non-fictional varieties of Biography, Vandergrift locates the kind of writing normally labelled "Biography." Such Biography provides factual detail of a person's life but these details are selected and arranged for dramatic effect.

6. Information Works. The distinguishing features of Informational Works are not discussed by Kay Vandergrift. An Informational Work is simply described as a non-story form that presents information. In all probability Vandergrift would place Informational Works within Susanne Langer's "discourse" (Vandergrift, 1980, 21). "Discourse," incorporates material that is ordered factually, logically and linearly for the purpose of establishing or examining its truth.

Kay Vandergrift's Compositional Elements

Vandergrift also clarifies what is intended by each of the compositional elements included in her matrix.

1. Character. "Character," labels the individuals who populate the world of literature. These individuals may perform roles of varying significance and purpose and may be portrayed in different ways. Characters may be variously described as major and minor characters, protagonists and antagonists, stereotyped characters and characters of depth.
2. Point-of-View. The stance from which an object, scene or action is viewed in a composition is known as "point-of-view." The relationship of the narrator to the minds of the character is also a part of this. For example, the knowledge that can be revealed by a first-person narrator is limited to what has been observed by that narrator. On the other hand, a third person narrator is omniscient.
3. Structure and Plot. The overall pattern that unifies all story elements is the story structure and it includes such features as tension, movement, equilibrium and resolution. Causally related actions that take the reader through complication to the story's resolution are known together as "plot."
4. Setting. A story's location, whether it be the chronological, geographic, cultural, spiritual, social, intellectual location of the story or some combination of these, is known as setting. Often, the more important setting in literature is that of the inner life of a person rather of a physical location.
5. Tone and Mood. "Tone," indicates an author's attitude towards subject, readers and self. Among the tones typical of literature are: irony, satire, romance, cynicism, comedy and tragedy. An overall tone that pervades a work is designated "mood." These are typically labelled by human emotions such as "humour."

6. Language and Symbol. Although words and sentence structures are the basic language tools of the author for building a story, the manner in which language is shaped, the use of literary devices and the symbolism of language are also significant for composing story.

A good writer evokes meaning and emotion through manipulating language to intensify and reinforce that meaning and emotion.

Ideas and emotions may be conveyed directly through the author or indirectly through the characters within the story. Figures of speech, such as alliteration, onomatopoeia, simile, metaphor and personification, also carry and evoke feeling and meaning.

Finally, all language is symbolic of things other than itself. As a symbol, language not only presents ideas and emotions but also prompts a response to these. Within language, symbols vary. At times the author may inform the reader that particular objects within the story have symbolic meaning for a character or group of characters in the story. In contrast, other symbols depend on the reader's previous experience or familiarity with literary allusions for their interpretation.

Dealing with the Difficulties Encountered in Using Vandergrift's Matrix

Because Vandergrift's matrix emphasized literary writing forms and in addition, was not an exhaustive account of genres and compositional elements, approximately 49 percent of writing tasks did not fit within her matrix. These tasks fell into two groups: those that did not sufficiently clarify the writing kind to enable either any or a clear-cut classification, and secondly, those that clearly belonged to a broad genre outside of Vandergrift's matrix. The former writing tasks such as, conversation, cartoon, description and story, were labelled, "Unclear." Fiction Diary, which may fall within either Realistic

Fiction, Modern Fancy or possibly, Biographical Works, exemplifies a writing kind that could not be definitely classified. Those tasks that belonged to broad genres outside Vandergrift's matrix and which largely incorporated forms of exposition and drama, were classified as "other."

While clearly belonging to the broad genres within Vandergrift's matrix, a further 32 percent of writing tasks did not fit within their named sub-genres. Where a writing task could only be identified by a broad genre, it was classified within that broad genre as, "Unclear." Writing tasks that referred to sub-genres not incorporated in the matrix by Vandergrift but which clearly belonged within one of her broad genres were classified according to the appropriate broad-genre and labelled, "other." Forms of poetry such as humorous verse, acrostic poems and descriptive poems exemplify the kind of task that fell within this group. They were placed within Vandergrift's broad category "poetry" under the label "other," so indicating that they were specific kinds of poetry "other than" those named by Vandergrift.

Surveying and Examining the Basis for Selecting Writing Tasks

A conscious awareness of the principle of developing a student's ability to write in a variety of forms, for different purposes, using diverse thinking processes, would be evident, it was thought, in teacher statements of their bases for selecting writing tasks. If teachers were aware of and used this principle, it was expected that among the guidelines they expressed as influencing their choice of tasks would be those of having students write in selected forms for specific purposes and of having them develop particular thinking processes.

Fifty four teachers (table 1), responded to a survey question (app. 2), that explored the bases for selecting writing tasks. The selection criteria to which they referred were ordered for examination by comparing and

grouping them according to their common elements (table 4). These were then organized in order of the highest to the lowest number of nominations that they received from teachers in order to ascertain the comparative importance to teachers of each basis for selecting writing tasks.

Surveying and Examining Novels

A further supposition of this project was that if teachers were consciously aware of and used the principle of modelling to develop students' writing ability, then the literature which teachers provided students to read would evidence a range of writing forms, purposes for writing and thinking processes comparable to those offered for composition through writing task statements. To test this assumption, the novels and book-conference sets held by the nine schools in focus were surveyed and examined.

The Sample of Novels

The literature sample of book hire and book conference novels selected for examination in this project represented the literature in the schools surveyed, that most students had access to in their English class, reading programme.

Book hire and book conference novels appeared, on the basis of impressions, to be the major component of literature held by English Departments. It was assumed on this basis, that the novel would therefore, be a major part of the student reading programme. In consequence of this and of the need to have a manageable focus to examine within the time frame of the project, these novels were made the subject of the survey.

The thirty nine novels that formed the central focus for examination in this survey, while being only 6 percent of the total number of novel titles held by the

nine school, represented those that were both held in common by a majority of five to nine schools and those that were most frequently selected for use in term one and two, 1984, having been selected within three to nine schools. There are therefore, novels that are both widely distributed and highly used.

Since students in reality had access to a broader range of novels than this key sample, the full listing of novels held in common by a majority of five to nine schools, (app. 3), and the complete list of novels that were selected for use in term one and two, 1984, (app. 4), were also examined but in less detail.

Finally, the novels under consideration primarily represented the literature that grade seven, eight and nine students had opportunity to read within the school English programme. Since the use of titles overlapped between grades, no comparison was made of the extent to which each grade was represented.

Sorting and Examining Novels by Genre and Grade

As an initial step towards gauging the relevance of the literature offered to students as models for writing, and in order to highlight the range of writing forms offered within the reading programme, the novels under consideration were sorted by genre. Kay Vandergrift's matrix of genre and compositional elements outlined above, (p.46), served this purpose. However, because the novels under investigation only incorporated fiction narrative it was only necessary to make use of the broad genres - Traditional Literature, Modern Fancy and Realistic Fiction. Additionally, the key sample of thirty nine novels were sorted according to the sub-genres within these three major categories of literature (fig. 8).

In order to trace any progressions across grades in the forms of writing, purposes for writing and thinking processes offered to students to experience in their

reading, novels were also sorted by grade. The overlapping use of grades of most novel titles however, restricted any observation of progression to general trends.

Comparing Forms of Reading and Writing

The forms of writing, with their accompanying purposes and thinking processes, that were offered to students to read were compared with those that students were encouraged to compose in order to gauge the extent to which modelling occurred, on the assumption that some resemblance must exist between the two for it to occur.

The models available for reading were considered in terms of the "directness" or "indirectness" of their resemblance to the writing forms offered for composition (pp. 143-148).

The terms, "directness" and "indirectness" are referred to in varying ways within this project to describe the relationship of the model to the act of composition. A model is said to be indirectly related to the act of composing a particular form when there is a lapse of time between the presentation of the model and the attempt at composing the form modelled. The model may also be thought to be distanced from the act of composition when the opportunity to compose a particular form is offered in a subject field other than the one in which it is modelled (p.148).

A major focus of this study, however, in assessing how directly the models of writing forms are related to the writing forms offered for composition, is a consideration of the extent to which the form of the model resembles the form offered for composition.

Where the governing structure of the model and of the form offered for composition is similar, the model may be regarded as a direct model. This would be the case, for example, if the model is a Science Fiction novel and the opportunity given to compose is the form of Science Fiction.

An indirect model on the other hand, is one where the governing structure of the model and of the form offered for composition is not the same. Rather, the form offered for composition is modelled from a subordinate or implicit structure within the entire written piece which is presented as the model.

A fiction narrative novel "containing" a Fable but not being in its entirety a Fable, for example, may act as a model for the composition of a Fable. In this case the governing structure of the fiction narrative model is narrative. A subordinate structure within this is the joint narrative, exposition form of the Fable, and as such an indirect model for the composition of a Fable. The expository component of the Fable is the concluding moral or explicitly stated explanation of the story that accompanies the initial narrative.

Fiction narrative may also act as an indirect model for writing exposition. The governing structure of the fiction narrative sub-genre, Fantasy, for example, is that of a chronologically ordered narrative. However, there is a submerged analogical ordering within Fantasy, characteristic of the generalizations of exposition. As such, it offers an indirect model for the analogically ordered essay of generalization - and in particular, the essay of comparison and contrast since Fantasy tends to set up a comparison between two different worlds from which conclusions may be drawn. Ruth Park's, Playing Beatie Bow, exemplifies this analogical structuring which sets up comparisons from which conclusions may be drawn. Here the comparison is between the experiences of the central character in a twentieth century Sydney home where the parents are separated and her experiences in an earlier century in a Sydney home where family ties and relationships are strong. The central character is able to develop new attitudes and responses to her twentieth century family as a result of what she learns in her experiences in a past world (see pp. 146-147).

Other types of Fantasy demonstrate closer knit comparisons. E. B. White's, Charlotte's Web, in which Charlotte the spider saves Wilbur the pig from being slaughtered for example, draws comparisons between the relationships of humans and their responses to each other, and those of the animals in Charlotte's Web through personification.

Surveying and Examining the Bases for Selecting
Literature, Relating Reading and Writing
and Organizing Literature

Categories, such as the matrix of genres and compositional elements outlined above, imposed by external examiners of the curriculum, do not alone indicate the conscious awareness that teachers have of the principles governing their teaching practice. Rather, this is revealed both by the ability of the teacher to talk and write the curriculum and the content of that language.

Literature listings and the bases for selecting literature and relating the reading and writing programme represented several areas where teachers talk and write about the curriculum. These were surveyed and examined then on the assumption that if teachers were consciously aware of modelling writing forms, purposes for writing and thinking processes, as guidelines that governed their teaching practice, then they would be evident as selection criteria, as points for correlating the reading and writing programme and as part of the framework for organizing literature listings.

Sorting the Bases for Selecting Literature and
Relating Reading and Writing

The bases for selecting literature and for relating reading and writing nominated by the fifty four teachers who contributed their answers to the survey questions that explored these areas (app. 2), were sorted and grouped

according to their common elements. The criteria arising from this categorization were then arranged in order of the most important to the least important - an importance gauged by the frequency with which criteria were nominated by teachers, with those receiving the highest number of nominations being regarded as the most important to teachers.

On these grounds it was possible to recognize what, if any, importance was attached by teachers to selecting literature and relating the reading and writing programme on the bases of modelling a variety of writing forms, purposes for writing and thinking processes to foster a student's writing development.

Examining Literature Listings

In examining literature listings, the initial issue in question was the existence or non-existence of such listings and the implications this has in evaluating the conscious awareness of teachers.

A second concern was the nature of the framework for organizing the literature. Existing literature lists were sorted according to their organizational frameworks which included: grade, genre, author, title, alphabetical or non-alphabetical ordering and no apparent order. These were then evaluated in terms of the significance attached to form or genre in organizing literature listings.

Summary

Three surveys were devised and conducted throughout 1984 to procure the overview necessary to evaluate the conscious awareness with which teachers applied the principles of teaching writing outlined in this study (table 3). These three surveys examined the book hire and book conference novel sets, writing tasks, bases for

selecting literature and writing tasks and bases for relating reading and writing in nine Southern Tasmanian secondary schools. Each of these surveys have been detailed above in terms of the following

- . the principle for teaching writing that the survey investigated and the evidence that it was expected would exist if the principle were practised and that the survey explored

- . the representativeness of the survey sample - that is, the characteristics of the survey sample that it was thought would influence the extent to which the findings of the study could be generalized

- . the framework within which the observations from each survey were to be sorted and examined.

CHAPTER FOUR

KINDS OF WRITING IN SOUTHERN TASMANIAN
SECONDARY SCHOOLS

The contention of this chapter is that the conscious use by teachers in Southern Tasmanian secondary schools, during 1984, of having students write across a range of forms, with their accompanying purposes and thinking processes, was limited.

Conscious awareness, it has earlier been argued, would be evident at least in part, if teachers were able to articulate their activities and the policies - including priorities and organization, that govern their activities. The central focus in this consideration of activities and governing policies was the "range" of writing forms, with their accompanying purposes and thinking processes, that students were given opportunity to compose.

Incorporated in the term "range" are two concepts: that of "variety" and that of "arrangement" or "organization." Since the concern in teaching writing is that of enabling students' abilities to write and think develop, the kind of organization sought is one that promotes development.

The key questions of this chapter then are not simply, "What was the "variety" of writing kinds offered to students?" or, "Were teachers governed in their choice of tasks by a policy of providing a variety of forms for students to experience?" Rather, the questions also addressed include, "Does the variety of writing offered to students fit a sequence of forms that progressively develop a student's ability to write and think?" and "Do teachers

choose writing tasks because the forms of writing they nominate somehow build on previous experience or lay the foundation for future writing that will develop a student's ability to compose?" To arrange forms of writing in a developmental sequence assumes a conscious awareness by teachers of the internal components of written forms, an awareness of the interrelationship of these components within and between particular forms and an awareness of how language and thought develop within an individual.

Singled out for examination in this chapter, are two sources of evidence which provide support for the central argument of this chapter: the descriptive statements made by teacher-interviewees about writing activities offered to students in 1984 and the guidelines which directed each teacher's choice of activities.

Part 1 - Consideration of the Bases for Selecting Writing

Several reasons emerge from a consideration of writing task selection criteria, to suggest that teacher awareness of the need to offer students the opportunity to write across a range of writing forms with their accompanying purposes and thought processes, is limited. The reasons are developed in the ensuing pages.

The General Insignificance to Teachers of each Writing Task Selection Criterion

The little support given to each writing task selection criterion may indicate a general lack of conscious awareness on the part of teachers of what best contributes to the development of a student's ability to write.

No body of broadly used selection criteria emerged despite the fact that almost all survey participants contributed several guidelines which

influenced their choice of writing tasks.

That is to say, there were no criteria that can be designated "significant" on the grounds that a majority of teachers attributed their choice to tasks to them (table 4). Rather, most criteria were nominated by only one or possibly two teachers out of a total of fifty four teacher-interviewees.

Several reasons may exist for this lack of support for particular criteria. There may, for example, be genuine, reasoned disagreement among teachers as to what guidelines should influence their selection of tasks. However, a further cause of there being less than 50 percent of teachers supporting each selection criterion is the possibility, which cannot be overlooked, that teachers simply lacked conscious awareness of what centrally constitutes development of language and thought in the area of literacy, or of what primarily promotes such development.

The Relevance and Inadequacy of the Main Writing Task Selection Criteria

Each writing task selection criterion appearing in table 4, while being relevant to the selection of writing tasks, loses sight of the central consideration for determining choice - a notion of the central purpose of writing and of what constitutes writing development. That is to say, teacher-interviewees appear to be governed in their selection of writing tasks, not so much by a clear vision of the central purpose of writing and of what constitutes writing development but by relevant secondary issues that emanate from these two considerations. Both the relevance and the inadequacy of each criterion are explained below.

Desire to have Students Compose a Range/Variety or Specific Kinds of Writing

The desire to have students compose across a Range/Variety or in specific kinds of writing is, in the context of this project, the most relevant criterion. This is so because the study implicitly defines development of compositional ability, at least in part, as a mastery of an increasing range of writing kinds.

The Novel Suggested Ideas for Writing

Much of the language used by an individual is a response to the language of others. The language of others stimulates thought and a response of some kind - perhaps a language response. The novel represents the language of another and writing emanating from this may add to the ideas it conveys, reproduce them, question them or contradict them. In stimulating these responses, the novel becomes a natural context for writing and provides a sense of coherence to the curriculum. However, to be guided in the selection of writing simply by the "novel" that is being read, without reference to the larger referential framework of what constitutes a good writer, is inadequate.

A good writer is not merely an individual who can respond to the language of others but rather one who can respond appropriately from a range of possible responses, for his or her purposes.

Other People's Ideas Including those Contained in Resource Books

This can be a valid criterion provided that other people's ideas are placed by the teacher in the context of his or her central purpose and goal in teaching which emanates from what a writer is, and in the context of the stage which the student is at in becoming a writer.

Alternatively it can be valid too if the source of these

ideas has such a framework.

However, the criterion becomes inadequate if the teacher haphazardly takes an idea simply because it sounds "good" or because it will keep students occupied.

The teacher is a creator of a developmental learning experience and must have a framework in mind of what that experience should be like so that appropriate "ideas" can be selected to shape that experience. The "ideas" suggested by others must be judged for their appropriacy within that framework.

Desire to Provide Variety

This criterion, as expressed, is inadequate since it is not made clear what is to be varied. Form, topic, audience, purpose are among the elements of writing that may be varied.

Variety for variety's sake or merely to prevent boredom are secondary issues. In contrast, variety for the sake of increasing the range of competence has greater relevance. As this occurs, so also will the prevention of boredom, which may be a result of the monotonous repetition of writing kinds.

Interests of Students

Interviewees again did not make clear whether they intended interest in topic, form, purpose for writing, audience or a combination of these.

Interest of students is a relevant criterion but also a limiting one if it stands alone for if the potential writer is restricted to his or her interests in topic or form or any other component of writing, development - defined here as the ability to master an increasing range of forms, will not occur.

The criterion of student "interests" is relevant as a starting point and motivation for writing. However, if development is to occur, the writer must go beyond the criterion of selecting writing tasks on the basis of student interest if the student is to acquire new interests.

Needs and Weaknesses of Students

The teachers' decisions in selecting writing tasks must be guided by an assessment of the needs and weaknesses of students because development is partially achieved as needs are met and weaknesses overcome.

However, recognition of the needs and weaknesses of students and of whether or not they have been met or overcome can only be achieved against a clear image of the characteristics of a good writer, which in the view of this study includes the ability to write across a range of forms for various purposes and audiences.

Desire to have Students Reach an Understanding of the Novel

This is a valid guide to selecting tasks in that it represents one purpose for writing. It retains its validity, from the perspective of this study however, only as it is seen and placed within the context of having students write for a variety of purposes and the appropriate forms that accompany these.

If all writing within the English curriculum was to take on this purpose, then English as a subject could become devoted to such matters as literary criticism or to the history or psychology that may be in the literature.

Student Enjoyment

This criterion resembles that of student interest in that it too, on its own, can be a limiting criterion. "Enjoyment" also resembles the criterion of "interest" in that both are elements that enable the attention of students to be held fully in the act of writing. It is unclear from discussion with teachers how they in fact distinguished between "enjoyment" and "interest."

"Interest" may refer merely to the intellectual curiosity a writing task may arouse regardless of the pleasure it may produce, while "enjoyment" may refer solely to the delight or pleasure expected while engaged in a particular writing task. It might be equally expected that a writing task which holds the interest or arouses the curiosity of the student will also provide pleasure.

The value of "student enjoyment" as a criterion lies in the fact that enjoyment can provide inherent incentive for commencing and completing tasks.

However, unless it is harnessed in some way to the purpose of developing a student's ability to write across a range of forms - perhaps as a starting point to writing, it is an inadequate criterion because it excludes opportunity for development beyond what one already holds to be enjoyable.

It is perhaps important for teachers to reconsider the priority given to enjoyment. It is something which may not always precede first attempts at tasks and may sometimes only result as a student's competency at a task reaches a point where he/she can relax enough to enjoy it.

Student Discussion

Some teachers indicated that they selected writing tasks out of what students were currently discussing or out of the issues that they raised for discussion from the content of the English programme.

The movement from oracy into literacy is the basis of learning to write. Discussion can produce, tentatively shape, generate and clarify ideas quickly because of the immediacy of response and counter-response. As such it forms a solid foundation for writing.

Part of learning to write however, also involves learning to think and use written language independently of this immediate response and counter response between speaker and audience.

Writing on the basis of discussion is a valuable starting point but if the selection of writing tasks is invariably based on this or based on this irrespective of the variety of forms and purposes that shape both speech and writing, development will not necessarily occur.

Desire to Provide a Choice of Tasks

Selecting writing tasks so that there can be a choice for students is valid in that it may alleviate the boredom arising from repetition, cater for the varying needs and interests of students and cater for the varying paces at which students may work.

However, a choice of tasks will not necessarily develop a student's ability to compose across a range of writing forms since it is possible that "form" and "purpose" may remain as unchanging variables in a variety of writing task statements. If the variables of form and purpose in a writing task statement do not change to present new forms and purposes for writing to provide the necessary background experience as a basis for future tasks, or to build on previous writing experience, development, as seen by this study, will not occur.

Finally, a choice of tasks will not necessarily develop a student's ability to compose for it may leave the experience of composing various forms to chance. A student may not choose tasks that will extend his or her ability to write across a range of forms.

The Minority of Teachers who Supported the Criterion of having Students Write Across a Range of Forms

Although "Desire to have students compose a range/variety or specific kinds of writing," received the greatest support out of the criteria for selecting writing tasks, this support constituted only twenty one (40 percent) of the teachers who were interviewed (table 4). There is therefore, 60 percent of teachers who were either unaware of this criterion and its significance or who for valid reasons did not take this into account in selecting writing tasks.

The criterion, "Desire to have students compose a range/variety or specific kinds of writing," was expressed in several ways by teachers. Frequently it was simply referred to as the provision of a range or variety of writing kinds and the details as to what constituted an adequate range or variety were not investigated. Most teachers evidenced their support of this criterion by naming specific writing forms which for apparent or unstated reasons they considered significant (table 4). Tasks involving Poetry writing for example, were selected for its influence on sharpening a student's perception and use of language. Tasks which involved Journal writing were chosen to enable students to write with greater regularity from their personal experience and for an audience other than the students' peers or teachers. The number of teacher-interviewees nominating each of these forms however, was minimal and varied from one to three. This may well indicate a lack of awareness of forms of writing, their accompanying purpose and thinking processes and of their significance for language and thought development.

The Few Teachers who were Guided in the Choice of Tasks by a Notion of Purpose in Writing or of Cognitive Development

Only three teachers selected their writing tasks with a view to fostering cognitive development or

development of the imagination - a term generally used without clarification and apparently assumed to be self-explanatory. Additionally, only one reader was guided in the choice of writing tasks by a desire to have students write for different purposes. Again, either teachers were unaware of these criteria or for sound reasons not explored within this study, were not directed in their planning by them. Only two of the four teachers referred to above made explicit links between forms of writing, cognitive development and purposes for writing - seeing these as somehow related.

The Limited Variety and Specificity of Forms
Among Those Considered Important Enough
to Guide Selection of Tasks

Only a small number of writing kinds were referred to by teachers as a guide to their selection of writing tasks. Several of these, in addition, represent broad genres of writing which lack the specificity such as that evident in James Moffett's listing of writing forms (Moffett, 1981, vii-viii), which enables one to trace a gradual development in writing skills and that would thus help a student to make the transition from one broad kind of writing to another. Essay, creative story, fiction and poetry were among the broad kinds of writing named by interviewees. Within each of these broad kinds of writing however, there is a variety of sub-genres of writing which, due to their compositional elements, provide links between these broader kinds of writing. These linking writing kinds can be utilized to develop a student's ability to compose. In a sense then, many of these forms represent extremes of writing kinds and teachers appear to be unaware of the variety of forms which may provide links among them.

Two specific writing kinds referred to by teacher-interviews that may act as links between other writing kinds were "recipes" and "opinionative" writing.

It was not clear from discussion with teachers what they intended by the term "recipe." A recipe however, generally refers to a set of instructions on the ingredients to be used and the procedures to be taken for preparing such things as a dish in cooking or a remedy for an ailment in medicine. As a set of instructions, the recipe provides experience of organizing writing other than purely through the chronologic of narrative. In a recipe, ingredients are usually listed first and then only after that are the procedures listed in the chronological order in which they should be carried out. With this structure, the recipe is also a transitional writing form between mere listing or note taking and producing a simple explanation.

Opinionative writing is an expository kind of writing that in secondary schools is generally a specific kind of essay and as such through its similar structuring of thoughts, leads into argumentative essays such as Moffett's "Generalization Supported by Instances" (Moffett, 1981, 124).

The references to Diary and Journal are important too for they are forms of writing that provide the student with an expressive mode of discourse where they begin to formulate ideas for themselves and which can be foundational for later composition of ideas in more public forms of writing where the development of editing skills is essential.

The emphasis on broad kinds of writing and the lack of specific forms which link these indicate a limited variety of writing which may at least in part be attributed to a lack of conscious awareness of these forms and of their value for language and thought development.

The Little Evidence of Selecting Writing Tasks to Fit a Developmental Sequence of Writing Kinds

Only one teacher provided any indication of selecting writing tasks within a developmental framework of writing forms. The remaining teachers did not evidence any

awareness of this and it is suggested that this may well be as a result of a lack of conscious awareness of the value of particular writing forms for developing a student's ability to compose and think and of how these may be related and ordered to accomplish this.

The teacher who did evidence an awareness of this, selected Journal writing as a foundational kind of writing. It was regarded as an opportunity for students to express tentatively for themselves their thoughts, feelings and observations in any appropriate form. It was the intention then to have students draw from this first exploration and ordering of ideas to compose with greater refinement in writing kinds intended for a public audience. This reflects James Britton's (Martin, 1983, 57), model of writing functions - the "expressive", "transactional" and "poetic" functions and the manner in which he recognizes that they may interrelate.

Writing which has an "expressive" function is described by Nancy Martin as that,

in which it is taken for granted that the writer himself is of interest to the reader; he feels free to jump from facts to speculations, to personal anecdotes to emotional outburst to reflective comment - as he wishes - and none of it will be used against him. It is all part of being a person vis-a-vis another person. It is the means by which the new is tentatively explored, thoughts may be half-uttered, attitudes half-expressed, the rest being left to be picked up by a listener or reader who is willing to take what is expressed in whatever form it comes, and the unexpressed on trust (Martin, 1983, 52-53).

Martin further comments that this writing might be expected to involve an intimate audience, that it plays a key role in developing a child's learning because it offers the opportunity for framing tentative drafts of new ideas. The kinds of writing, such as Diary and Journal, which have the "expressive" function, may logically form a basis then for kinds of writing that have a "poetic" function (play, poem, story) or a "transactional" function (essay, instructions, report). (See pp. 94-95 for an explanation of these functions.)

Two other teachers also seemed aware of the need to start with language from the student's personal experience but how this was accomplished and developed was not made clear.

In those schools where teaching the writing process has a priority, initial drafts and listings of ideas would also have an expressive function and because this is encouraged as part of a process from which refined pieces of writing for a public audience would be produced, forms of writing with an expressive and transactional or poetic function are linked. Although it was evident from the survey of writing tasks offered to students that teaching the writing process was a concern of a number of teachers, interviewees did not indicate that they were guided in their choice of writing by a desire to encourage the process of writing through several drafts with a view to enabling the successful development of a written piece and the development of the student as a writer.

Not only did few teachers provide evidence or hint at selecting writing tasks with some developmental framework in mind but also their idea of moving from personal experience or expressive modes of language is a limited view of developmental progression. James Moffett's writing programme serves to demonstrate various developmental progressions that can be built into a writing programme and embodied within the selection and ordering of a variety of writing forms.

Two areas of development that it is relevant to draw attention to here are: the way in which writing forms are ordered to parallel and cultivate a student's increasing ability to think analogically and tautologically, to generalize and to make inferences, and second, the way in which writing forms are ordered and linked to move progressively from narrative into exposition and then theory (Moffett, 1981, 11, 12).

Summary

Six indicators, drawn from observation of the guidelines influencing teacher-interviewees' choice of writing tasks, support the contention of this chapter that the conscious use by teachers in Southern Tasmanian secondary schools, during 1984, of having students write across a range of forms, with their accompanying purposes and thinking processes, was restricted.

These are:

1. The general insignificance to teachers of each writing task selection criterion.
2. The minority of teachers who supported the criterion of having students write across a range of forms.
3. The few teachers who were guided in their choice of tasks by a notion of the purpose of the written pieces which they invited students to compose.
4. The few teachers who were guided in their choice of tasks by an awareness of the contribution that the composition of particular writing kinds can make to the cognitive development of the student.
5. The limited variety and specificity of forms among those considered important enough to guide the selection of tasks.
6. The little evidence of selecting writing tasks to fit a developmental sequence of writing tasks.

Part 2 - Consideration of Writing Tasks Offered to Students during 1984

Since teachers did not display a significant conscious awareness of having students write across a range of forms for different purposes, using diverse thinking processes in their selection of writing tasks, it might be

predicted that the actual range of writing forms, purposes for writing and thinking processes offered for composition in 1984 would be restricted also. Indeed, an examination of the actual tasks offered to students bears this out, substantiating the conclusion of this chapter. The limitations to the range of writing forms offered to students for composition during 1984 are detailed below.

The Limited Number of Writing Kinds that are Important Across Most Schools

Although a majority of writing kinds listed by both Kay Vandergrift and James Moffett received representation in the writing tasks offered to students by teacher-interviewees, the number of forms most frequently selected by teachers for grade seven, eight and nine, across a majority of schools was only fourteen.

Kay Vandergrift's inexhaustive matrix of genre and compositional elements lists forty six kinds of writing (see p. 46). A majority of twenty nine of these writing kinds that were classifiable by her matrix were referred to at least once by interviewees. Those writing kinds that were omitted fell mainly in the genres of Traditional Literature and Poetry (fig. 4).

On its own, Vandergrift's matrix does not provide a clear picture of the variety of writing kinds offered to students since it is primarily limited to a classification of fictional narrative comprised of Traditional Literature, Modern Fancy and Realistic Fiction, Poetry, Biographical and Informational Works. The extent of the overall variety of writing kinds offered to students in 1984 may be grasped further if it is realized that large percentages of writing fell either into sub-genres not named by Vandergrift but which corresponded with her broad genres; into broad genres not included by Vandergrift or into a group of tasks that were simply not clear enough to classify (table 5).

The overall variety of writing kinds offered to students in 1984 is perhaps more apparent in the application of James Moffett's arrangement of writing kinds to the tasks that students were given. A majority (forty nine) of his (sixty three) kinds of writing (see p. 42) were referred to at least once by teacher-interviewees. The significance for the development of language and thought of those that were omitted (see fig. 5) is discussed below (see pp. 100, 102).

A greater variety of kinds of writing than is immediately evident from the application of Moffett's sequence of writing kinds to writing tasks, was made available to students. Two percent of writing tasks were not classifiable within Moffett's sequence but referred to other specific writing kinds. A further 38 percent of writing tasks, while being classified within Moffett's broad sequences of writing kinds could only be identified broadly and were classified as "unclear" or were writing kinds not referred to by Moffett and were therefore classified as "other" (table 6).

In contrast to this overall variety of writing kinds, the variety of writing kinds evident from the application of James Moffett's writing sequence and of Kay Vandergrift's matrix that appeared to be significant to teachers was quite small. Significance in this sense is measured primarily in terms of how widespread the use of a writing kind is across schools. However, it was apparent that where a writing kind was used across most schools (five to nine) it was also very often widely used within the school, its use being referred to by more than one teacher, sometimes more than once.

By this measure fourteen kinds of writing are classed as significant to teachers, each appearing in a majority of five to nine schools and/or in 1 percent or more of writing tasks (table 7). One percent of writing task statements may be regarded as comparatively high when it is considered that the vast majority of writing kinds were supported by less than 1 percent of tasks.

Broad Genre	Sub-genres Included	Sub-genres Excluded
Traditional	Legend Myth Fable	Droll/Noodle Tale Trickster Tale Circle Story Cumulative Story Fable Folk Tale Parable
Modern Fancy	Ghost Story Personification* Science Fiction* Tall Tale Modern Fancy	Dream Fancy Enchantment Tale Mystical Fancy
Realistic Fiction	Psychological Story* Mystery Story Detective Story Stream of Consciousness Historical* Regional Sociological	Sports Story Pastoral Romance
Poetry	Haiku* Limerick Narrative Nonsense Verse	Epic Lyric Ode Sonnet Blank Verse Elegy
Biographical Works	Autobiography* Diary* Objective Biography	Sports Biography Fictionalized Biography of Childhood Psychoanalytical Biography
Informational Works	Animal Observations Personified Guide Books	Experimental Books Sex Books

Fig. 4. Kay Vandergrift's writing kinds** included and excluded in student experience of composition during 1984.

* Writing kinds that were a focus for composition in a majority of Southern Tasmanian secondary schools.

** Writing kinds are derived from:
Vandergrift, Kay. Child and Story: The Literary Connection. Diversity and Direction in Children's Literature, no. 1, New York: Neal Schuman Publishers, 1980, p. 137.

TABLE 5

PERCENTAGE OF WRITING TASKS NOT CLEARLY CLASSIFIABLE
BY KAY VANDERGRIFT'S MATRIX

Genre	% of Tasks	Genre	% of Tasks
Modern Fancy Unclear**	1	Informational Works other [News Reports, Novel Reports, Advertising, Research, Instructions, Directions, Menu, Recipe, Lists, Labels, Posters]	15
Realistic Fiction Unclear Other*** [Suspense Adventure, Survival, Fiction News, Fiction Correspondence]	2 2	Other Broad Genres*** [Drama, Exposition, Theory]	24
Poetry Unclear Other [Acrostic, Humorous, Contrast]	4 5	Unclear Genres**	25
Biographical Works Other [Fictionalized Biography, Personal Letters]	3		
Total Percentage of Tasks		81	

*Broad genres are derived from:

Vandergrift, Kay. Child and Story: The Literary Connection. Diversity and Direction in Children's Literature, no. 1, New York: Neal Schuman Publishers, 1980, p. 137.

***"Unclear" in association with a named broad genre indicates tasks that could be identified by broad genre but not by sub-genre.

"Unclear Genres" indicates tasks that could not be identified by either broad or sub-genre.

*** "Other" in association with a named broad genre indicates tasks that could be identified by broad genre and by a sub-genre within that broad genre. However, the sub-genre was not one listed by Vandergrift.

"Other Broad Genres" indicate tasks belonging to broad genres that were not listed by Vandergrift.

Spontaneous Memory Monologue	Eyewitness Memoir - Human Subject
Dialogue of Ideas	Biography Phase
Dialogue Converted to Essay	Chronicle
Fiction Chronicle	Fable
Fiction Memoir	Proverb and Saying
Dreams	Home Made Encyclopaedia
Diary Summary	

Fig. 5. James Moffett's forms of writing*, omitted from the writing programme of the schools surveyed during 1984.

*Forms of writing are derived from:

Moffett, James. Active Voice. A Writing Program Across the Curriculum. Upper Montclair, NJ: Boynton/Cook Publishers, 1981, p. vii-viii.

TABLE 6

FORMS OF WRITING USED IN SOUTHERN TASMANIAN SECONDARY
SCHOOLS DURING 1984 THAT WERE NOT FULLY CLASSIFIABLE
WITHIN JAMES MOFFETT'S SEQUENCE OF WRITING KINDS

Writing Forms Classified Within Moffett's Writing Sequence*	% of Tasks	Writing Forms Classified Within Moffett's Writing Sequence	% of Tasks
<u>Fiction Narrative</u> <u>other**</u> [Biography; Advertisements, Fantasy; News Report; Realistic Fiction; Stream of Conscious- ness, Journal; Historical Fiction; Disaster; Detective; Suspense; Survival; Ghost Story]	9	<u>Narrative into Essay-</u> <u>Exposition Oriented</u> <u>other.</u> [Summary; Codes for Living, Flow Chart; Lists; Menu; Quotations Illustrating a Point; Comparative Essay; Poster; Travel Brochure; Alphabet Book; Dictionary; Paraphrase; Persuasive Report; Questions and Answers.	5
<u>unclear***</u>	3	<u>unclear</u>	1
<u>Narrative into Essay</u> <u>Narrative Oriented</u> <u>other</u> [Folk Tales; Cartoon; Journal, Log; Biography; Character Sketch]	4	<u>Poems</u> <u>other</u> [Anthology; 3 Liners; Acrostics; Feelings; Humour; Nonsense]	6
<u>unclear</u>	7	<u>unclear</u>	3
Total % Not Fully Classifiable		38	

NOTE: Table attempts to assign writing kinds not specified by Moffett, to his broad sequence of writing kinds and indicates the percentage of tasks referring to these writing kinds.

*Writing sequence is derived from:

Moffett, James. Active Voice. A Writing Program Across the Curriculum. Upper Montclair, NJ: Boynton/Cook Publishers, 1981, p. vii-viii.

**"Other" refers to writing kinds specifically named by interviewees.

***"Unclear" refers to writing tasks that did not name a specific writing kind but which clearly fitted within one of James Moffett's broad sequences of writing kinds.

To some extent the widespread use of a form of writing will automatically reduce the variety offered because a selection criterion has been applied - a criterion which assumes that what is used widely is considered more valuable. While the criterion - "what receives most support is best," is debatable, one cannot disregard the fact that it is a common measure of value in society.

Despite the expectation of a reduced variety it is still feasible to expect some variety of teachers are conscious of the value that particular forms if writing have in their interrelationship with other writing forms and with thought for the development of language and thought. The amount of variety that is necessary in the writing programme is not debated in this project, but fourteen key forms of writing averaged over three years provides a restricted opportunity for such development, especially when their distribution over the three years of schooling from grade seven to grade nine is taken into account (see pp. 96-102).

Each of these fourteen writing kinds taken from Moffett's sequence of writing kinds and from Kay Vandergrift's matrix is outlined below to indicate how experience in composing particular writing kinds can review or lay foundations for other experiences for the development of language and thought and to describe what is intended by each label.

TABLE 7

WRITING FORMS APPEARING IN A MAJORITY (5-9) OF SOUTHERN
TASMANIAN SECONDARY SCHOOLS, 1984, AND/OR WHICH
WERE REFERRED TO IN 1 PERCENT OR MORE OF
WRITING TASK STATEMENTS

Writing Form*	% of Statements	Number of Schools
Generalization Supported by Instances	15	9
Correspondence	4	8
Research	4	8
Autobiography Incident	3	9
Reporter-at-Large	2	7
Duologue	2	6
One-Act Play	2	6
Historical Fiction	2	6
Personification	1	6
Theory	1	5
Haiku	1	5
Science Fiction	1	5
Diary	1	5
Psychological Fiction	1	4
Total	40	

*Writing forms derived from:

Vandergrift, Kay. Child and Story: The Literary Connection. Diversity and Direction in Children's Literature, no. 1, New York: Neal Schuman Publishers, 1980, p. 137.

Moffett, James. Active Voice. A Writing Program Across the Curriculum. Upper Montclair, NJ: Boynton/Cook Publishers, 1981, p. vii-viii.

Fourteen Widely Used Kinds of Writing and their Importance for Writing Development

Generalization Supported by Instances

This labels a writing form which incorporates an assertion of a general truth and examples which illustrate and support that truth. Various kinds of essays fall within this grouping. This is incorporated by Moffett as a foundation for writing "Theory" as a result of its emphasis on generalization and reasoning.

Autobiography Incident

Autobiography Incident is a writing form which retells an occurrence in which the writer was involved. In Moffett's sequence it reviews the source of material for writing - the memory, and prepares the student for later work with generalizations in that their choice of incident will be governed by some awareness of there being a point to, or importance attached to, that incident. These points and the significance of the incident later form the generalizations which are the focus of Generalization Supported by Instances, Theory and Research.

Correspondence

In Moffett's writing sequence, "Correspondence" is an invented discourse between two people but for this analysis it included non-fiction correspondence. Its value lies in moving the student away from dependence on an immediate response or feedback from another to shape the language used. The student must write at a distance from the audience. This is foundational for composing any writing form intended for a public audience such as story, report, essay or Research, where the audience is distanced from the writer.

Research

This is a written form in which facts and ideas, discovered through observation, interviewing people and investigating printed sources of information, are reported. The value of this form in Moffett's sequence is that it externalizes the process by which generalizations are formed and builds on the form, "Generalization Supported by Instances." In the latter form, an existing generalization was taken and exemplified. In the form, "Research," instances or observations, samples from real life, are taken and combined into generalizations. This is foundational to writing "Theory" where the combining process is again utilized except that it is generalizations that are combined in "Theory."

Reporter-at-Large

"Reporter-at-Large" may be described as a form which narrates observations made through interviews, sensory perception and reasoning about some activity. Moffett nominates the activities of a business or an enterprise for observation as a basis for this writing task. This form both reviews writing experiences encountered earlier through Moffett's sequence and prepares the foundation for experience with other forms. It reviews experience of composing Interview, Dialogue, Sensory Observation and Reflection where immediate interaction with people and things are possible to stimulate and guide. These prepare the student to utilize later distanced sources of information as a focus for observation and to provide the foundation for reflection.

Duologue

In James Moffett's sequence, "Duologue" is an invented conversation between two people. He includes

"Duologue" in his sequence to develop an ear for voice and an awareness of punctuation as a means of signalling intonation, stress and juncture within speech. It forms a foundation for Moffett's "Dialogue-of-Ideas" - a discussion or argument between two people about an issue. "Dialogue-of-Ideas" in turn, forms a basis for Argumentative Essay writing which encapsulates distanced, opposing voices that are discussing and vindicating generalizations.

One-Act Play

The One-Act Play is an imaginative form of writing in which the invented conversations and activities of imagined characters are dramatized for performance.

Historical Fiction

Invented narrative, placed within an actual historical time setting, constitutes the sub-genre Historical Fiction. It is a writing kind not specifically referred to by Moffett in his sequence of writing kinds.

One of its values is the skill it develops in synthesizing chronological events to form the generalizations that constitute Informational Works.

Diary

This form of writing is a daily written record of whatever appears to be important to its author - everyday occurrences, feelings, first-hand experiences and reflections on events and issues.

Moffett included this form for several reasons. First, it can help to develop writing as a normal and regular practice for the student. Second, the Diary can become a source of original material for later writing. A unique feature of the Diary is that its audience is the most intimate of audiences - the writer, him or herself. For Moffett, learning to write includes moving from writing for an intimate audience to writing for a distanced, public audience. Subsequent writing kinds in Moffett's sequence are for a distanced and public audience.

Theory

Theory is a kind of writing in which generalizations are logically related to each other, argued and proven to form other conclusions. This is the culminating form in Moffett's sequence of writing kinds. Preceding forms are building blocks of experience in writing and thinking, designed to develop the student's ability to write Theory.

Haiku

Haiku is a three line form of Japanese poetry with a set number of syllables in each line which is used to capture a momentary act, feeling or image. The source of this writing form is the sensory observations made by the writer. Moffett's "Spontaneous Sensory Monologue" which records on-going sensory observations is foundational to this form. (See also pp. 95-96).

Psychological Fiction

Stories that focus on the qualities of mind, emotions, morality and choices of invented people in

response to other characters and/or the invented situations and plots in which they find themselves, may be thought of as Psychological Fiction. Again, this is not a writing form specifically referred to by Moffett.

It is a writing kind that requires and develops insight into human nature and personality and the ability to depict this in words.

Science Fiction

This is a form of fiction writing in which the writer speculates about the consequences of changes to any important aspect of life as he or she knows it. Moffett includes this form to provide a launching place for invented story other than advancing a point of view. The launching place for Science Fiction is "subject."

Personification

The distinctive feature of this kind of writing is that inanimate objects and non-human "beings," such as animals, plant life, real or invented, are given human personality and traits. This kind of writing is incorporated in Moffett's sequence as, "Being Something Else" - a simple form of narrative.

It develops the skill of thinking and writing comparisons, as human beings and that which is to be personified are compared in order to identify the appropriate aspects of human nature and personality to attribute to the inanimate object or "being" to be personified.

The Limitations Imposed by an Emphasis on Particular Kinds of Writing

Although a consideration of the overall distribution of writing tasks within Kay Vandergrift's matrix of genre and compositional elements and James Moffett's sequence of writing kinds indicates that each major genre or kind of writing, their accompanying purposes and thinking processes are represented, the distinct and overwhelming emphasis on one particular kind of writing must inevitably limit experience in composing other writing kinds.

Each genre within Kay Vandergrift's matrix and each broad kind of writing within Moffett's sequence (narrative, exposition, argumentation, poetry, dialogue, monologue and inner speech) is represented in the writing tasks that were surveyed (table 8). An explanation of their distinguishing features and hence their potential emphases for teaching writing appears in chapter three (pp. 43-44).

A consideration of the fourteen kinds of writing that are offered across a majority of schools - kinds of writing derived largely from James Moffett's sequence, also indicates that each major purpose for writing and each major thinking process that he refers to in his sequence of writing, receives representation in the writing tasks surveyed in schools (fig. 6). These include: recording the chronologic of what is happening (drama), reporting the chronologic of what has happened (narrative), generalizing the analogic of what happens (exposition), and inferring the tautologic of what could be true (logical argumentation). Poetry, which may range across each of these purposes and thinking patterns is also represented.

An examination of the percentages of writing tasks within each category of writing indicates however, that there is an overwhelming emphasis on one particular writing kind. This is first indicated from the application of Vandergrift's matrix to the writing tasks named by teacher-interviewees. A significant proportion of tasks

PERCENTAGE OF WRITING TASKS FROM NINE SOUTHERN TASMANIAN
SECONDARY SCHOOLS, 1984, DISTRIBUTED ACROSS
KAY VANDERGRIFF AND JAMES MOFFETT'S
FRAMEWORK OF WRITING KINDS*

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Vandergrift, Kay. Child and Story: The Literary Connection. Diversity and Direction in Children's Literature, no. 1. New York: Neal Schuman Publishers, 1980, p. 137.

Moffett, James. Active Voice. A Writing Program Across the Curriculum. Upper Montclair, NJ: Boynton/Cook Publishers, 1981, p. vii-viii.

could not be placed within her matrix due to the emphasis it places on narrative and the contrasting emphasis in school writing on exposition. Traditional Literature, Modern Fancy and Realistic Fiction are essentially narrative writing kinds. Biographical Works, although primarily a narrative form, may contain elements of exposition. These four genres combined represent 24 percent of the writing tasks.

The Informational Works Vandergrift had in mind in her matrix were presented in a narrative form. However, the tasks from the surveys that were classified as Informational Works did not necessarily request a narrative presentation of information. Rather, most tasks required a form that tended more towards exposition.

In addition to the expository nature of the writing tasks classified as Informational Works, 24 percent of tasks classed as "other" (see table 8), were also largely expository and argumentative writing kinds. Kay Vandergrift's matrix does not accommodate these writing kinds. Somewhere in the range of 24 percent to 41 percent of writing tasks therefore required expository or argumentative writing forms.

This emphasis is also apparent in the fourteen kinds of writing that were offered in a majority of schools (table 7). Over 20 percent of the tasks classified within these fourteen kinds of writing, representing over half of the writing forms that appeared in a majority of schools in 1984, were expository in nature. Generalization Supported by Instances, to which 15 percent of the tasks referred, was the dominant writing form across most schools. It, combined with Research and Reporter-at-Large, constituted the bulk of expository writing.

In consequence of this emphasis, experience of other kinds of writing, purposes for writing and thinking processes must surely be limited. Consideration of the fourteen writing kinds that were used across a majority of schools in 1984 indicate that Poetry, forms of drama, forms of fiction narrative and Theory were kinds of writing

Writing Kind	Purpose	Thinking Process
Generalization Supported by Instance	To declare general truths or laws and to evidence them from particular instances.	Generalization; inductive reasoning; analogic.
Autobiography Incident	To recall, ponder and report personal experiences of what has happened in the past.	Recall from memory; chronologic.
Correspondence	Purpose may vary from communicating events, exchanging ideas and information to giving instructions to and making requests of another individual.	On the surface, correspondence is a chronologically ordered narrative. Within this, however, thinking processes will vary according to the letter's purpose from reporting, generalizing, recording to theorizing. Analogic and tautologic ordering may therefore be evident too.
Research	To discover facts, information and to arrive at general truths from these discoveries.	Chronologic recording what is or has happened and analogic, generalizing what happens; deductive reasoning.
Reporter-at-Large	To inform the public of what has happened or is happening, what people's views, opinions and statements are or have been of these occurrences.	Varied thinking processes. Essentially reporting chronologically through narrative what has happened but also the analogic of generalizing and the chronologic of dramatizing what is happening may be evident.

Duologue	To record the drama of what is happening in a discourse between two people - the exchange of ideas, memories, observations, questions and answers.	Essentially the chronologic of dramatizing what is happening. However, within this, other orderings may exist such as would be the case if the conversation is of ideas. If it is a fictional duologue it is analogically ordered - generalizing what happens while purporting to record what is happening.
One-Act Play	To entertain and/or reflect on experience by reproducing exchanges in conversation between individuals and occurrences involving them and through this to implicitly impart a particular view of truth.	Chronologically dramatizing what is happening.
Historical Fiction	To reconstruct what it must have been like to live in the past - to entertain and/or to enter into past experiences to develop understanding of an historical period and its effect on the individual.	Purports to chronologically report what has happened while analogically generalizing what happens.
Diary	To preserve for future, personal reflection, what has been experienced - activities, events, thoughts and feelings.	Recall from memory; chronologic ordering of what has happened.
Theory	To propose and argue what could or will be true on the basis of other truths.	Propositional thinking; inference; tautologically combining generalizations to form other generalizations.

Haiku	To express feelings aroused by some sensory experience particularly of nature and to succinctly capture that experience in words.	Chronologic reporting what has happened or reporting what is happening; analogic.
Psychological Fiction	To explore the thoughts, values, feelings, choice and development of fictitious characters in order to understand people.	Purports to report what has happened while generalizing what happens; chronologic and analogic.
Science Fiction	To postulate and explore in an entertaining narrative, future conditions, particularly as they are a product of our technological development.	Purports to chronologically report what has happened while analogically generalizing what happens and tautologically inferring what will, may or could be true.
Person-ification	To explore human experiences by externalizing them and making them visible in gods, animals, and objects that are attributed human qualities.	Purports to report chronologically what has happened while generalizing analogically what happens.

Fig. 6. The Purposes and Thinking Processes of the Major Kinds of Writing* Students composed in Southern Tasmanian secondary school during 1984.

Writing kinds, purposes and thinking processes are derived from:

Moffett, James. Active Voice. A Writing Program Across the Curriculum. Upper Montclair, NJ: Boynton/Cook Publishers, 1981.

receiving least attention across schools. As a result, several purposes for writing and ways of thinking about the world remain comparatively inexperienced by students.

Only one form of Poetry writing, the Haiku, was widely used across schools. And yet Poetry writing is invaluable for enabling students to express and explore feelings or to explore and experiment with the power of language itself.

Four genres of fiction narrative were a focus for writing across a majority of schools in 1984: Historical Fiction, Psychological Fiction, Science Fiction and Personification. Together, however, they only account for 5 percent of the writing tasks offered to students so that the opportunity to exercise the skills of composition and thinking that they develop (see pp. 84-86) is comparatively limited.

In comparison to these four forms of fiction narrative all the remaining fiction narrative forms referred to by Vandergrift (see figure 8), and some referred to by James Moffett (see figure 9), were either totally omitted or neglected in the composition program.

While it is realized that the ability to write fiction narrative is quite sophisticated, for as James Moffett writes, "however homely and familiar in real life a narrative method may be - letter or eyewitness report - it becomes very artful indeed when simulated as a fictional device" (Moffett, 1981, p. 73), many of these forms of fiction narrative are invaluable in developing a student's ability to compose and think (see pp. 117-119), through laying foundations for students to compose expository forms of writing which appear to be regarded as so important by teachers.

The value of composing theory and forms of drama has been elaborated elsewhere in this project (see pp. 84-85). Experience of these writing forms is also quite limited with only 1 percent of writing tasks requiring Theory and only 4 percent of tasks requiring drama in the form of Duologue and One-Act Plays.

A consideration of the writing forms evident across a majority of schools from the perspective of James Britton's model of function and writing forms clarifies even further the emphasis of writing in the schools surveyed and the areas that were neglected.

"Purpose," as viewed by Moffett and Britton, varies in keeping with the different perspectives which they take - hence Britton's use of the term "Function." The purposes in writing referred to by Moffett seem to be drawn from a view of how language and thought relate to experience at various points in time whereas Britton is concerned with the culturally established purposes for which language is used.

Britton's model recognizes three language functions, the "expressive" function (see p. 71 for explanation), the "transactional" and "poetic" functions (Martin, 1983, 51-58).

Of "transactional" writing Nancy Martin states,

it is taken for granted that the writer (of transactional writing) means what he says and can be challenged for its truthfulness to public knowledge and its logicity; that it is sufficiently explicit and organized to stand on its own and does not derive its validity from coming from a particular person. So it is the typical language in which Science and intellectual inquiry is presented to others . . .; the typical language of transactions: technology, planning, reporting, instructing, informing, explaining, advising, arguing and theorizing . . ." (Martin, 1983, 55).

From the fourteen kinds of writing used across a majority of schools, "Generalization Supported by Instances," "Research," "Reporter-at-Large", "Theory" and possibly "Correspondence," fit within the "transactional" language function and form the bulk of writing (24 percent to 28 percent) experienced across most grades. Such a trend towards "transactional" writing is not surprising. Nancy Martin comments on the basis of her work with James Britton, for example, that it is "transactional" language which is most used in school writing (Martin, 1983, 55).

"Poetic" writing is distinguishable from "transactional" in that whereas the language of "transactional" writing is used as an instrument to achieve something, the language of "poetic" writing is used as an end in itself. Nancy Martin writes,

In poetic writing it is taken for granted that "true" or "false?" is not a relevant question at a literal level. What is presented may or may not in fact be a representation of actual reality, but the writer takes it for granted that his reader will experience what is presented rather in the way he experiences his own memories, and not use it like a guidebook or map in his dealings with the world; that is, the language is not being used instrumentally as a means of achieving something, but as an end in itself . . . So a reader does different things with the transactional and poetic writings; he uses transactional writing, or any bit of it, for any purpose, but who can say what we "do" with a story or a poem that we read, or a play we watch? Perhaps we just share it with the writer; and not having to do anything with it leaves us free to attend to its formal features (which are not explicit): the pattern of events in a narrative, the pattern of sounds and of images and, above all, the pattern of feelings evoked. In attending in this non-instrumental way, we experience feelings and values (Martin, 1983, 56).

The kinds of writing that reflect this function include stories, plays and poems.

The "poetic" forms experienced across most grades include Science Fiction, Haiku, One-Act Play, Autobiography Incident and Duologue (see table 9), so that up to 9 percent of writing, a small figure in comparison to "transactional" writing, is "poetic."

It is particularly noticeable that only one kind of poetry writing, namely the Haiku, appears to be significant across most schools. This form of verse, originating in thirteenth century Japan, is highly formalized, finding its structure, despite the liberties taken by current poets, primarily in its arrangement of lines and syllables, its references to nature, its lack of rhyme and its attempt to subtly and symbolically contrast diverse ideas.

The incongruity of teachers choosing to emphasize a single, highly formalized writing kind, while not

subscribing to a policy of selecting writing tasks on the basis of providing opportunities to write across a range of forms is perhaps indicative of a lack of a coherent rationale for teaching writing.

A much wider range of poetry kinds than merely the Haiku can be successfully composed by both primary and secondary school students as Sandy Brownjohn, in her books, Does It Have to Rhyme? and What Rhymes With Secret?, demonstrates. These include such forms as, Acrostics, Tanka, Cinquains, Epitaphs, Skipping Rhymes and Chants, Sonnets and Renga. James Moffett's list of poetry forms adds to this variety (Moffett, 1981, 133-135).

It seems possible that these and other poetry forms may be ranged to enable progressive development in much the same way as Moffett has sequenced his non-poetry writing kinds (see p. 43).

The "expressive" function of writing is evident in from one to three kinds of writing that are used widely across schools. These include Diary, Correspondence Duologue and Autobiography Incident. Up to 10 percent of writing tasks may fit within this function - again, a small figure when compared to the tasks devoted to "transactional" writing.

Writing to share experiences, enjoy language, or writing to tentatively explore ideas, freely express - reflections, emotions, personal experience, and speculations by this analysis, appears to be comparatively limited.

The Limitation of a Gross Ordering of Student Experience of Writing Kinds

The extent to which students write across a range of writing forms is limited by the lack of refinement which characterizes the ordering of the opportunities given to students to compose different writing kinds as they move from grade seven to nine. The ordering of student experience was not specifically explored with individual

TABLE 9

FORMS OF WRITING USED ACROSS A MAJORITY OF SOUTHERN
TASMANIAN SECONDARY SCHOOLS, 1984, SORTED FIRST
ACCORDING TO JAMES MOFFETT'S CLASSIFICATION
OF WRITING KINDS* AND THEN ACCORDING TO
JAMES BRITTON'S CLASSIFICATION OF
WRITING FUNCTIONS**

Poetic Function	%	Transactional Function	%	Expressive Function	%
Science Fiction	1	Generalization Supported by Instances	15	Diary	1
Haiku	1			Correspondence	4
One-Act Play	2	Correspondence	4	Autobiography Incident	3
Autobiography Incident	3	Research	4		
		Reporter-at-Large	4	Duologue	2
Duologue	2	Theory	1		
TOTAL ***	9		28		10

*Moffett, James. Active Voice. A Writing Program Across the Curriculum. Upper Montclair, NJ: Boynton/Cook Publishers, 1981.

**Martin, Nancy. Mostly About Writing. Selected Essays. Upper Montclair, NJ: Boynton/Cook Publishers, 1983, p. 57.

***The total percentage shown does not represent the total percentage of writing tasks from all schools with a Poetic, Transactional or Expressive function. Rather, it refers only to those forms taken from Moffett's sequence of writing kinds that appeared in a majority of schools.

teachers. Rather, it was generalized from a comparison of the kinds of writing experienced within or excluded from each grade, and from the kinds of writing it was evident, from the application of James Moffett's sequence of writing kinds, that were included, excluded and neglected in student experience.

A vague kind of progression of student experience of different kinds of writing is evident, that corresponds with an individual's increasing ability to think abstractly.

Over the period of grade seven to grade nine there appears to be an increasing number of tasks that provide experience of writing forms which develop a student's ability to think analogically and tautologically, to generalize and make inferences. The opportunity for students to experience writing kinds - Generalization Supported by Instances, Correspondence, Autobiography Incident and Reporter-at-Large, which are among the major kinds of writing experienced within the English programme, and which embody these kinds of thinking, actually increases over the three years of high school (see table 10).

In addition to these, five forms, that embody analogical and tautological thinking, generalization and inference, appear significantly in grade nine but do not appear significantly in other grades. These are, Fiction Diary, Fiction Correspondence, Psychological Story, Personification and Theory (see table 11). Fiction Diary and Correspondence, Psychological Story and Personification purport to be narrative but their fictitious quality requires the writer to generalize from reality and write analogically to create an imagined world.

While there appears to be indication of a vague progression in the kinds of writing students experience in line with a student's ability to think abstractly, the expansion of a student's repertoire of writing over the three years of high school appears to be restricted by consistent emphasis on a core of writing and by the grade group to which students belong.

TABLE 10

TABLE SHOWING CORE WRITING FORMS THAT RE-OCCURRED ACROSS
GRADE SEVEN TO NINE IN SOUTHERN TASMANIAN SECONDARY
SCHOOLS AND THE PERCENTAGE OF WRITING TASKS
WITHIN EACH GRADE REFERRING TO THESE

Form*	Grade 7	Schools	Grade 8	Schools	Grade 9	Schools
Generalization Supported by Instances	18%	8	22%	8	24%	7
Correspondence	5%	6	4%	4	8%	6
Autobiography Incident	4%	7	5%	5	5%	5
Reporter-at- Large	3%	3	3%	4	4%	5
Historical Fiction	2%	3	3%	4	3%	3

*Writing forms are derived from the following sources:

Moffett, James. Active Voice. A Writing Program Across the Curriculum. Upper Montclair, NJ: Boynton/Cook Publishers, 1981, p. vii-viii.

Vandergrift, Kay. Child and Story: The Literary Connection. Diversity and Direction in Children's Literature, no. 1, New York: Neal Schuman Publishers, 1980, p. 137.

A consideration of significant kinds of writing appearing in each grade is supportive of this.

("Significant" means here, writing kinds that appear in 2 percent or more of tasks statements in each grade - generally in three to nine schools - but sometimes in two.) From this it appears that there is a core of five kinds of writing (see table 10) including Generalization Supported by Instances, Correspondence, Autobiography Incident, Reporter-at-Large and Historical Fiction that are repeated in an increasingly large number of tasks in each grade. In addition to these there are a number of forms that appear as important forms only within particular grades (see table 11).

However, it is noticeable that there is a marked decline in the expansion of a student's repertoire of writing in grade eight where only three forms of writing - Science Fiction, Directions and the One-Act Play - become significant within that grade.

The repertoire of writing that students are encouraged to compose does therefore expand over the three years of secondary school but not without a decline in progress through grade eight or the restrictions imposed by an emphasis on a core group of writing kinds.

The unrefined nature of the range of forms experienced by students is also evident by the omission of a number of writing kinds that appear in James Moffett's writing sequence. Fourteen key forms were omitted entirely from students' experiences in writing (see fig. 5). The value of each of these writing kinds lies in their transitional qualities. They form a means of progressing from one major writing kind to another because they may review features of previously learned writing kinds and preview features of writing kinds that are yet to be experienced in a sequence of writing kinds that are increasingly abstract.

The value of each of these forms is fully explored in Moffett's Active Voice. However, their transitional qualities may be exemplified by reference to the value of

TABLE 11

FORMS OF WRITING* IN SOUTHERN TASMANIAN SECONDARY SCHOOLS 1984, THAT
WERE SIGNIFICANT EXCLUSIVELY TO EACH GRADE AND THE PERCENTAGE
OF TASK STATEMENTS REFERRING TO THESE

Grade 7	% of Tasks	Schools	Grade 8	% of Tasks	Schools	Grade 9	% of Tasks	Schools
Diary	3	4	Science Fiction	3	3	Science Fiction	6	6
Myth	3	3	Directions	2	2	Fiction Diary	5	3
Composed Memory	3	2	One-Act Play	3	4	Fiction Correspondence	5	3
Duologue	2	3				Theory	4	2
Picture Poems	2	3				One-Act Play	3	3
Haiku	2	3				Psychological Story	3	5
						Personification	2	3

*Forms of writing are derived from the following sources:

Moffett, James. Active Voice. A Writing Program Across the Curriculum. Upper Montclair, NJ: Boynton/Cook Publishers, 1981, p. vii-viii.

Vandergrift, Kay. Child and Story: The Literary Connection. Diversity and Direction in Children's Literature, no. 1. New York: Neal Schuman Publishers, 1980, p. 137.

Fable, the Chronicle and Dialogue of Ideas.

The Fable brings together in one form, narrative and exposition, and so links story and generalization, the chronological ordering and the analogical ordering of experience. The explicitly stated moral at the close of Fable is a generalization derived from, and implicit within, the narrative which it follows.

The Chronicle is a generalized narrative that acts as a forerunner to increasingly abstract kinds of writing. It is a third person, plural narrative in which the author must generalize what is in common with the behaviour or activities of a number of individuals.

Not all of these forms provide a transition simply from narrative to generalization. Dialogue of Ideas, while providing a foundation for writing generalization, does so by introducing generalizations in an oral based form. Written argument can be seen to originate in, or be comparable to, spoken discussions and arguments, among people, of their different views. This writing kind acts as a transition from oracy to literacy.

Summary

Not only did the guidelines by which teachers selected their writing tasks indicate a restricted conscious awareness of having students write across a range of forms for different purposes, using diverse thinking processes, but also the limitations that existed in the actual range of forms of writing offered to students for composition in 1984 evidenced this conclusion.

Three limitations to the range of forms offered to students for composition were observed:

1. Only fourteen kinds of writing appeared to be important across most schools, within grade seven, eight and nine.
2. An emphasis was placed by teachers on expository/transactional writing kinds, at the expense of other writing experiences.

3. Progress by students through grade seven to nine in developing a repertoire of writing kinds was restricted by:
a consistent emphasis throughout grade seven to nine on a core group of writing kinds; a sharp decrease in the variety of new writing kinds offered to students for composition in grade eight; the omission of key transitional writing kinds.

CHAPTER FIVE

MODELLING FORMS OF WRITING THROUGH
THE READING PROGRAMME

An opening foundational principle in this study was that the development of writing is fostered through exposure to models of the kinds of writing that students are asked to compose. Having examined the range of writing forms and genres that students had opportunity to compose in the writing programme during 1984, this study now turns to examine the context of reading within which students were encouraged to write.

Several key questions were posed in the examination of the reading context. These included: to what extent were the novels in the grade seven to nine reading programmes intentionally selected and therefore consciously regarded as models of forms of writing with their accompanying purposes and thinking processes, with the aim of developing a student's ability to write across a range of forms and genres; what models of writing forms existed, were neglected or totally omitted in the fiction narrative novels selected for use and/or held by a majority of five to nine schools in 1984?

In answer to these questions this chapter asserts that the provision of models of different forms of writing to assist the development of student ability to write rarely figured in teacher consciousness as a guide to selecting the fiction narrative novels to be included in the reading programme.

Together, the fiction narrative novels examined for this project - perhaps as a consequence of this lack of

intention, may best be described as both an "incomplete" model and also largely as an "indirect" model of the forms of writing that students were encouraged to compose during 1984. The sense in which these novels may be regarded as an "incomplete" and an "indirect" model is elaborated below.

The adequacy of the existing body of fiction novels within the schools surveyed and also of the fiction narrative novel itself, as a model, useful for assisting the development of a student's ability to write is, as a result of this evaluation of literature, held in question.

In the ensuing pages, consideration is first given to the general state of teacher conscious awareness of the theoretical foundations for their teaching through overiewing the selection criteria used by teachers to choose novels for classroom use and through examining records of the literature used by English Departments in the schools surveyed. The extent to which teachers focused on fostering writing development, providing models, modelling form and on modelling a "range" of forms, in the selection of literature, in correlating the reading and writing programme and in the organization of literature listings is then examined.

Following on from this the fiction narrative novels selected for reading in 1984 and/or held by a majority of five to nine schools, for use by grade seven to nine students, are evaluated in terms of their adequacy as models for fostering the ability of students to write in a variety of forms with their accompanying purposes and embodied thought processes.

Part 1 - Consideration of the Bases for Selecting and
Organizing Literature and for Relating the
Reading and Writing Programme

The Conscious Awareness of Teachers
- A General Overview

The general conscious awareness of English teachers of the theoretical foundations for their teaching practice appears, on the basis of the surveys conducted, to be restricted. Not only do the various views of teachers receive little support by other teachers but also the depth of understanding of these governing views - shown through a lack of clarification and attendance to surface matters - is limited.

This is exemplified in the characteristics both of the bases upon which teachers selected their writing programmes and of the literature listings.

Criteria for Selecting Novels

Two characteristics of the criteria by which teachers selected novels for their reading programme indicate the limits of teachers conscious awareness of the directives which govern their practice of English teaching: the little support among teachers of all but two selection criteria and the lack of specificity of the criteria referred to by teachers. It is recognized, however, that inadequate time to contemplate fully criteria during the survey may also have contributed to these characteristics. This latter concession must also be balanced with the realization that constant evaluation of the programme, if it existed, would involve such contemplation and keep these criteria in the forefront of the mind enabling their adequate recall. The state of evaluation of the reading and writing programmes in schools is briefly commented on in chapter 6 (p. 158).

Only two criteria for selecting novels for the reading programme were widely supported by teachers with the vast majority of teacher-interviewees nominating them. These were: selection on the basis of subject matter and selection on the basis of the enjoyment, interest or appeal that the novel engendered (table 12). Table 12, which lists the main criteria referred to by teachers for selecting novels, indicates the limited support for each remaining criterion, with only one third or less of the teachers recognizing the influence of these criteria in determining their choice of novels.

Most of these nine main criteria for selecting novels lack clarification - either as a consequence of inadequate time to explain what exactly was intended or because teacher-interviewees themselves lacked conscious awareness of what they intended. This lack of clarification is made apparent in the ensuing discussion of each criterion.

The Major Criteria for Selecting Novels in Southern Tasmanian High Schools

Subject matter. Teacher-interviewees indicated that the themes or ideas contained in the novels influenced their choice of reading material for students in their classes. The themes or ideas that were particularly regarded as valuable were not spelled out and the term "ideas" may well refer to either the writer's views, subject, form or a combination of these but such referents were not distinguished by interviewees.

Enjoyment, appeal and interest. A significant criterion that influenced the selection of novels was the enjoyment, appeal or interest of the novel to the teacher or to the student as judged by the teacher. This criterion overlaps with that of subject matter in that the source of enjoyment or interest may be the theme or content of the novel. However, it is to be distinguished from the criterion of subject matter in that teachers recognized

TABLE 12

PERCENTAGE OF TEACHERS NOMINATING THE MAIN CRITERIA
FOR SELECTING FICTION NARRATIVE NOVELS IN 1984

Selection Criterion	No. of Teachers (out of a total of 42)	% of Teachers
Subject matter (ideas, themes)	32	76
Enjoyment, Appeal or Interest of the novel	29	69
to the teacher (10 teachers)		
to the student (19 teachers)		
of language (2 teachers)		
of emotions (1 teacher)		
of genre (1 teacher)		
Thematic Relationship of the Novel to the Social Science Curriculum and to Student Experience	15	36
to student experience (11 teachers)		
to Social Science (4 teachers)		
Availability	13	31
Exemplification of Compositional Elements Including: Style, Setting, Action, 3rd Person, 1st Person, Structure, Character- ization and Figurative Language (Note: Without a view to fostering writing).	11	26
Previous Success of Novel	9	21
Humour	9	21
Recommended by Others	8	19
Opportunity the Novel gave for Fostering Writing	7	17
- opportunity for writing emanating from novel (4 teachers)		
- basis for writing conference (1 teacher)		
- modelling time setting (1 teacher)		
- modelling direct speech (1 teacher)		

that the source of appeal may also be the language, the emotions or genre of the reading material. Science Fiction and Choose Your Own Adventure stories were two genres that were recognized as appealing to students. Only five teachers identified the source of appeal, interest or enjoyment of the novels that influenced their choice, perhaps indicating a lack of conscious awareness by teachers on this point.

Thematic Relationships of the novel to the Social Science curriculum and to student experience. Just over one third of the teacher-interviewees recognized that their choice of literature for the reading programme was influenced by the common elements existing between the themes explored in the novel and those that were being explored elsewhere in the Social Science curriculum or with which students were familiar from their past or current experiences.

Most of these teachers were concerned about the areas of identification between student experience and the experiences, including themes, touched on within the novels and only four teachers took into consideration the relationship of the novel to the Social Science curriculum.

Teacher-interviewees did not indicate what these areas of identification or shared experience were. However, an examination of the novels presented to students and of the secondary Social Science programme indicates that one major area of shared experience between the two is that of world war and the issues that arise from this.

It is interesting to note the extent and limitations of the areas of identifications recognized by teacher-interviewees. Social Science is the only area of the school curriculum that interviewees recognized as relating to the reading programme. There is a disregard for the relationship of novels to other areas such as Music, Science and Mathematics. The element that forms the basis of the relationship was only that of "theme" and there was no recognition of the shared experience of language or thought processes.

Availability. The availability of novels from the school book-hire system and book-conference sets influenced teacher choice of novels. This in turn was influenced by the availability of finance to purchase materials and by the choices made by other teachers of the novels held by the school.

Interviewees noted that they chose the "best" of what was available. However, no qualification of what constituted the "best" was given.

Exemplification of compositional elements. Eleven teachers selected novels for their exemplification of particular compositional features including setting, structure, characterization, narrator, the language and the action of the story. With the exception of the element - first-person narration, which was referenced by two interviewees, all other compositional elements were referred to only once, again perhaps indicating the limits of teacher conscious awareness.

It was not made clear why these teachers were influenced in their choice of literature by compositional elements. Presumably teachers wished to develop their skills of literary criticism. Certainly, there was no indication that novels were selected on the basis of their being models of compositional elements which could assist the development of student ability to write employing these elements.

Opportunity the novels gave for writing, for conducting writing conference and for modelling. An awareness of the value of reading for assisting students to write did influence at least seven teachers in their choice of reading material. Four teachers selected novels because they recognized the opportunities for writing that emanated from the novel. It was not made clear, however, if these opportunities were perceived only as topics or content or if they were also considered from the perspective of form.

Reference was also made to the value of the novel as a basis for conducting writing conference. However, again it was not made clear how the novel formed such a basis.

Finally, two teachers, who aimed to have students develop their ability to write in an historical context and to write direct speech, selected novels as a model of these elements.

This criterion is discussed further below (see pp. 117-118).

Literature Listings

Several characteristics of the listings of literature held by schools also indicate the limits of teacher conscious awareness in general.

First, three schools, and possibly a fourth school, did not have an existing list of literature available for use in English classes from the book-hire or book-conference system. Additionally, the lists of literature in the five remaining schools were incomplete and required extensive updating. An absence of such lists restricts teacher awareness to what can be retained in memory or to what is physically present. When it is considered that the number of items held in each school can be extensive, it is realized that what can be retained in memory or physically present at any given moment may only be a small percentage of this.

Second, while five of the six schools that held literature listings ordered their lists according to a clear framework, no common organizational framework existed between more than two schools.

One school organized their literature alphabetically by author; two schools, alphabetically by title; one school by grade and one school by grade and broad genre combined. This lack of support for a framework may indicate a lack of awareness of the central purpose and procedures of teaching reading and writing - a guideline that surely must influence the organization of materials. In association with this it may indicate a focus on various clerical purposes for organizing material - such as lending

and borrowing or stocktaking, purposes that are relevant but not necessarily central for using material to develop language.

Third, the organization of literature lists largely indicates an awareness of only superficial details of the materials being organized and a limited view of the elements in curriculum development. Both the focus of the organizational frameworks and the dimensions of the frameworks used indicate this.

Author and title - two main organizational frameworks referred to, are only superficial details of literature - useful elements to categorize literature by for retrieval or useful in a literature programme that aims to present a literary history focus in English teaching. Categorization by grade, genre or a combination of these indicates an awareness of the suitability of the language, and subject of the material for a particular age group and possibly of the distinctives of the form of the literature. In a curriculum where the focus is on reading comprehension, and writing composition a focus on these distinctives in the organization of literature has central relevance.

With the exception of one school, where literature was organized on a two-dimensional framework of grade and genre, the frameworks of organization were one-dimensional. That is, they were either by grade, author or title. It is possible that the restriction of organization to a one-dimensional framework may indicate the limited depth of the conscious-awareness of teachers of the central elements of English teaching. It might be expected that the greater awareness there is of the elements that are central to teaching reading and writing the greater detail there will be in the manner in which materials are organized for use.

Conscious Awareness of Fostering Writing
Development Through Providing Models
in the Reading Programme

Although all but one of the forty seven teachers who discussed the bases for relating reading and writing (app. 2) recognized that the writing students were encouraged to do emanated from the literature that students read, little evidence was forthcoming, from the bases for selection of literature, discussion of the manner in which teachers related reading and writing or from the manner in which literature was organized, to indicate that teachers were consciously aware of and therefore intentionally employing, a process of modelling to foster the development of writing.

Selecting Reading Material

In considering the bases upon which teachers selected reading material, only a minority of seven of the forty two teachers who contributed to the survey discussing the bases for selecting novels were conscious of choosing reading material to assist the teaching of writing (table 12). Only two of these seven teachers gave explicit indication of their awareness of deliberately modelling (see table 12) language elements which they wished students to employ. The elements with which they were concerned included, writing in an historical context and writing direct speech. The remaining five teachers were either unconscious of the fact that they were in effect modelling some aspect of writing or they did not think to give expression to the awareness that they may have had.

Interrelationship of the Reading
and Writing Programme

While forty six teachers recognized that their reading and writing programmes were interrelated, only

three of these teachers explicitly indicated that they were aware of relating reading to writing as models.

The main reason given by interviewees, as a passing comment, for relating reading and writing was that students found it difficult to begin writing "cold" and that reading literature overcame that difficulty by evoking ideas and providing a starting point for writing.

In addition to this basis for relating reading and writing, while teacher-interviewees did not express it as such, reading was an unconscious model of topics, various aspects of form and of lower levels of language such as vocabulary, grammar and sentence structure. So for example, many of the experiences read about in novels became the subject of writing as perhaps the writer shared similar experiences.

Other bases for relating reading and writing existed too. Students were encouraged to read their own writing, for example, and this was not necessarily to assist writing development. Students were invited to write about the literature they read to develop their understanding of literature rather than developing writing skill (see table 13).

Fifteen of these forty six teachers also, quite validly, did not always have writing tasks emanating from their reading programme. Three reasons were given for this. First, there was a view that a continual demand for writing, evoked through reading, tended to discourage students from reading. Secondly, it was felt that there were some aspects of writing that could not be taught through reading - this however, was not elaborated. Finally, there was a strong view that reading for reading's sake was also important.

Only three teachers however, indicated that they regarded reading as a model to develop the student's ability to write. In attempting to develop a student's ability to write Myth, Legend and Detective Stories then, models of these genres were provided from literature.

TABLE 13

PERCENTAGE OF TEACHERS NOMINATING BASES
FOR RELATING READING AND WRITING

Bases for Relating Reading and Writing	No. of Teachers (out of a total of 47)		% of Teachers
	Sub Total	Total	
Ideas		46	98
- themes/topics	34		
- similar experiences	12		
Writing about the literature		16	34
- opinions of content, author	10		
- comprehension of facts	5		
- summarizing	1		
Identifying with/imitating the literature (form and theme)		14	30
- predicting outcomes	3		
- writing alternative endings	1		
- filling in gaps	1		
- writing what has happened before the story	1		
- projecting into a character role	2		
- adding chapters	6		
Form (Compositional Elements)		14	30
- structure	1		
- characterization	3		
- setting	1		
- point of view	4		
- mood/tone	2		
- narrator (1st and 3rd)	1		
- voice	1		
- sequence	1		
Form (General)		10	21
- style	6		
- form	2		
- technique	2		
Form (Particular Forms)		9	19
- Detective	1		
- Myth	1		
- Dialogue	2		
- Legend	1		
- Letter	1		
- Diary	1		
- Description	2		
Lower language levels		8	17
- conventions	2		
- vocabulary	4		
- grammar	1		
- sentence structure	1		
Modelling context (i.e. appropriate language for the context).		2	4

Literature Listings

Finally, the organization of literature listings, in general, was not appropriate for using literature to foster writing development, indicating again a lack of awareness of fostering writing development through models of written products in the reading programme. It would seem that a listing of literature by topic and form would be a more useful and appropriate way to organize literature if it were to be used at least in part as a model for composition, rather than organization solely by author, grade or title.

"FORM" as a Referent in Selecting Literature, Correlating the Reading and Writing Programme and as a Basis for Organizing Literature

Form did not have the significance that other constituents of writing had in the consciousness of teachers. This is evident in the selection of literature, in the bases on which teachers related reading and writing and in the organization of literature listings.

The subject matter of literature was the dominant basis for selecting literature and also the focal point of relationship between reading and writing programmes (see tables 12 and 13). That is to say, the novels for the English programmes in most schools were basically chosen for the ideas, themes and experiences that they explored, and the writing which students did primarily revolved around similar experiences, themes and ideas to those contained in the novels that they read.

Whereas thirty two teachers (76 percent) selected literature for its subject content, only three teachers (7 percent) selected literature for its form and a further eleven teachers (26 percent) for some element of form that the novel exemplified (see table 12). Science Fiction, Historical Fiction and Direct Speech were the only kinds of

writing that teachers specifically referred to as being a focus in selecting reading and this was not always in the context of modelling.

Again, whereas forty six teachers (98 percent) related the writing tasks to the reading programme around subject content, nine teachers (19 percent) related their programmes around a notion of genre or the entire form of a written piece. The genres or forms of writing referred to included: Detective Story, Myth, Dialogue, Legend, Letter, Diary and Description. Again, in several cases, it is not clear that these forms were selected as models.

"Form," as a basis for relating reading and writing programmes, was also referred to in several other ways. Ten teachers (21 percent) maintained that they related the reading and writing programme on the basis of form without specifying what they intended. A further fourteen teachers (30 percent) identified particular elements of form, for example, character and setting, as their basis for relating the reading and writing programme.

A further indication of the lack of awareness of "form" in teacher consciousness is the fact that only one out of the nine schools surveyed organized their literature lists in terms of genre and the categories used may only be described as broad or quasi-genres. The categories used in this list were novel, drama, short-story, poetry and "language." The term "language" referred to language textbooks. As such, these categories only contribute distinctions between the elements of composition of broad genres so restricting their usefulness for teaching writing.

The Forms Modelled Consciously

The number of references made by teachers to a notion of "modelling" form for the teaching of writing are far less than the references made to "form" in general and this again highlights the lack of conscious awareness teachers have of the principle of fostering the ability of

students to write in a variety of forms through the provision of models. Only two references were made, in the criteria for selecting literature, to the guideline of choosing literature to "model" particular kinds of writing - in this case, historically based stories and direct speech. In the discussion with teachers concerning the bases for relating reading and writing programmes, only three references were made to modelling forms of literature. These included the modelling of Detective Stories, Myths, and of Legends. It would also seem, although teachers did not explicitly state that they were "modelling," through literature, Dialogue, Letter, Diary and Description to aid the development of student writing, that this was in effect what they were doing.

Purposes and Thinking Processes Embodied in the Writing Forms

No indication was given by interviewees in either their selection criteria or bases for relating the reading and writing programme that they were aware of the purposes for writing and thinking processes that each kind of literature embodied. These did not, therefore, consciously influence the choice of literature or the structuring of the reading and writing programmes in relationship to each other.

No indication was given either that in modelling Historical Fiction, Detective Stories, Myth and Legend that interviewees were consciously aware that they were also modelling particular thinking processes or purposes in writing.

The purposes for writing and thinking processes that were being modelled, consciously or unconsciously, by the forms that teachers were aware of modelling - Historical Fiction, Detective Stories, Myth and Legend, are presented briefly in figure 7.

Possible Limits to Interviewee's Concept of "Modelling"

An examination of the thinking processes and purposes of the four writing kinds that teachers consciously modelled to foster writing development reveals that each models more than just itself. On the surface - Historical Fiction, Detective Stories, Myth and Legend appear merely as distinctive kinds of fiction narrative.

The nature of fiction narrative is such, however, that while it may purport to be fiction narrative on the surface, other thinking processes and purposes for writing, characteristic of other forms of writing, are evident beneath the surface. Historical Fiction, for example, contains Informational Writing. Ian Serrailier's The Silver Sword exemplifies this. A number of chapters in his book commence with an overview of the historical content of the events of his story which are purely informational. Detective Stories, while being entertaining, set up a puzzle to be solved, that places demands on the reader to think theoretically, to predict and hypothesize, qualities that are characteristic of writing "Theory." Myth, in addition to being narrative is also a theoretical explanation of natural and/or social phenomena.

Because interviewees did not indicate that they had an awareness of the purposes and thinking processes involved in writing forms and therefore of their relationship of one form of writing to another, and because they only referred to direct modelling, it would seem that teacher awareness of modelling is limited to a concept of direct modelling.

"Direct" modelling in this sense refers to a concept of reading a particular form in order to write in exactly that form. So, for example, interviewees had students read Historical Fiction in order to exemplify how to write a story set in an historical context. Their concept of modelling did not seem, on the basis of the survey conducted, to include a concept of "indirect"

Form/Genre*	Purpose	Thinking Processes**
Historical Fiction	To share/explore experiences as they must have been in a past era.	Chronologic memory. Reporting what happened.
Detective Stories	To entertain through setting a puzzle to be solved.	Chronologic of memory. Reporting what happened. Promotes hypothetical thinking, prediction and theory.
Myth	To explain in a memorable way, why the world is as it is.	Chronologic of memory. Reporting what happened. Provides a <u>theory</u> for why natural and social phenomena are as they are.
Legend	To recall and celebrate outstanding deeds and morals and perhaps to inspire others to emulate them.	Chronologic of memory. Reporting what happened.

Fig. 7. The purposes and thinking processes of four fiction narrative genres selected as models to foster writing development.

* Form/genres are derived from:

Vandergrift, Kay. Child and Story: The Literary Connection. Diversity and Direction in Children's Literature, no. 1, New York: Neal Schuman Publishers, 1980, p. 137.

** Thinking processes are derived from:

Moffett, James. Active Voice. A Writing Program Across the Curriculum. Upper Montclair, NJ: Boynton/Cook Publishers, 1981.

modelling which would make use of the characteristics of a written piece which are beneath the surface. So, for example, Historical Fiction could be a model of Informational Writing. Students in this instance may read an Historical Fiction novel in order to develop their ability to write historical information.

The Range of Forms Modelled

Teacher-interviewees provided no indication that they were consciously aware of modelling a "range" of writing forms. "Range," it was earlier indicated (see p. 59) included a notion of variety and of order or arrangement.

No references were made in either the selection of literature or in the bases for relating the reading and writing programme, to modelling a "range" of writing forms. Neither was this evident in the organization of literature listings.

Teachers were only aware of modelling particular forms of writing and together these four forms - Historical Fiction, Myth, Legend and Detective Stories provide very little variety or opportunity to develop sequentially a student's ability to write. This is especially true if teachers are unaware of the way in which the particular kinds of writing can model not only themselves but also other kinds of writing (see pp. 119, 121).

Summary

There are several bases on which it may be concluded that literature is rarely, consciously regarded as a means of modelling forms of writing, with their accompanying purposes and thinking processes in order to develop a student's ability to compose across a range of writing kinds.

1. The general awareness that teachers had of their theoretical bases for teaching practice appeared on the basis of the surveys conducted, to be limited. This, in turn, directly restricted the conscious awareness teachers had of the principle in question.
2. The concept of "modelling" of any aspect of language was given infrequent expression to in discussion with teachers.
3. "Form" appeared to be of secondary or of even less concern than other aspects of language.
4. Explicit references to "modelling forms of writing" to foster writing development, in consequence of these preceding observations, were minimal and the concept of "model," implicit within these references, was only that of a "direct model."
5. Explicit references to purpose and thinking processes embodied within various forms of writing and explicit references to "range" of genres or forms in reading were non-existent.
6. The range of forms and their embodied purposes and thinking processes said to be modelled to develop ability to compose was limited, on the surface, to several narrative forms and their characteristic intentions and thought processes.

Part 2 - The Literature Held and Used in Schools
During 1984 Considered as a Model

In view of the preceding discussion, in which it has been noted that, on the basis of the surveys conducted, there was little conscious awareness of modelling forms of writing, the literature selected for use in 1984 must be considered as an "unintended" model. That literature can be regarded as a model, whether it was intended as such or not, is assumed on the basis of the manner in which

Narrative Element	Traditional Literature	Modern Fancy	Realistic Fiction
Character	(Droll/Noodle Tales: Trickster Tales, Legend)	(Ghost Story)	Bridge to Terabithia Paterson, K. The Great Gilly Hopkins Paterson, K. I am David Holm, A. The Dragon in the Garden Maddock, R. The Eighteenth Emergency Byars, B. My Side of the Mountain George, J. The Red Pony Steinbeck, J. Of Mice and Men Steinbeck, J. Kes Hines, B. Shane and Other Stories Schaefer, J. The Pinballs Byars, B. (Psychological Story)
Point of View		Animal Farm Orwell, G. (Personification, Anthropomorphism)	The Pigman Zindel, P.
Structure/Plot	(Circle Story, Cumulative Story, Fable)	Z for Zachariah O'Brien, R. (Dream Fancy)	The Loneliness of the Long Distance Runner Sillitoe, A. (Mystery, Detective, Stream of Consciousness, Sport)
Setting	(Folktale)	Empty World Christopher J. The Guardians Christopher, J. Noah's Castle Townsend, J.R. The Chrysalids Wyndham, J. The Day of the Triffids Wyndham, J. (Science Fiction)	Historical All the Green Year Chalwood, D. Carrie's War Bawden, N. The Cay Taylor, J. Fireweed Walsh, J. The Silver Sword Serrailier, I. The Snow Goose Gallico, P. The Machine Gunners Westall, R. One More River Banks, L. R. Smith Garfield, L. Summer of my German Soldier Greene, B. Sociological The Slave Dancer Fox, P. Sounder Armstrong, W. The Diddakoi Godden, R. The Outsiders Hinton, S. E. To Kill a Mockingbird Lee, H. Underground to Canada Smucker, B. Regional Island of the Blue O'Dell, S. Dolphin Marshall, J. V. Walkabout (Pastoral Romance)
Mood/Tone		(Tall Tale, Enchantment Tale)	(Humour)
Language/Symbol	The Pearl (Myth, Parable)	Playing Beatie Bow Park, R. Steinbeck, J. (Mystery Fancy, Modern Myth, Fantasy)	

Fig. 8. Titles of fiction narrative novels held in a majority (5-9) of schools and/or selected for use in three or more schools during 1984, classified according to genre.*

*Genres are derived from:

Vandergrift, Kay. *Child and Story: The Literary Connection*. Diversity and Direction in Children's Literature, no. 1. New York: Neal Schuman Publishers, 1980, p. 137.

children learn much of their language. A significant proportion, it would seem, is simply absorbed unconsciously through continual encounters with it so that whether we intend it or not, it acts as a model. Nancy Martin attests to this in the following comment.

Consider, for example, the ratio of the words each of us has acquired by looking them up in dictionaries or being told, to those we have learned ("picked up") by just encountering them. The latter must surely account for the greater proportion. (Nancy Martin, 1983, 122).

Literature provided in the curriculum is certainly a model of language then, but it may not be modelling the aspects of language that the teacher would find valuable to encourage students to compose or that students were actually being encouraged to compose. Indeed, analysis of the literature held by a majority of schools (five to nine) and of the literature selected for use in 1984, when compared both with a range of writing kinds, derived from James Moffett's sequence of writing kinds, that would be valuable to compose, and with the major writing kinds that actually dominated the writing curriculum in 1984, indicates that it is both an "incomplete" and an "indirect" model.

The "incompleteness" and "indirectness" of the literature as a model for fostering writing development casts doubt on the adequacy of the fiction narrative novels held and used by schools, as models.

Fiction Narrative Novels in Southern Tasmanian Schools, 1984, Considered as an "Incomplete" Model

The fiction narrative novels held by a majority of the Southern Tasmanian Secondary Schools surveyed in this project and selected for use in 1984, may be thought of as an "incomplete" model for several reasons.

First, an overview of this literature in comparison to Kay Vandergrift's listing of genres (see p. 46)

indicated that many writing kinds were either entirely omitted or neglected while emphasis was placed on just four sub-genres: Science Fiction, Psychological Fiction, Historical Fiction and Sociological Fiction. While Science Fiction, Psychological Fiction and Historical Fiction were also important foci for composition among students during 1984, the remaining genres, noted by Kay Vandergrift were neglected or omitted in either the reading or the writing programme or in both. The omission or neglect of these writing kinds in either or both the reading and writing programmes deprives students of the contribution that experience of these forms of writing can have in developing a student's ability to compose.

Second, a comparison of this literature with the major kinds of writing offered for composition in 1984 (table 7) indicates that the bulk of writing required of students during 1984 was not directly modelled through the literature examined in this project and in all probability few direct models, if any, were supplied in the context of English as a subject. The only writing that was clearly and directly modelled were several fiction narrative forms. In addition to this it is probable that writing forms involving Drama, Poetry and Autobiography were modelled through literature that existed in the resources used by English teachers but which were not surveyed.

With this in mind, in most cases, aspects of language other than "form" such as subject matter, sentence structure, words and punctuation only, were being modelled. This further contributes to the "incompleteness" of the model being provided.

Writing Kinds that were Omitted and Neglected in the Literature Surveyed

The "incompleteness" of the literature surveyed as a model for writing is first evident from the kinds of writing that were omitted or neglected and the consequent emphasis on a few other forms of writing.

Traditional Literature

Traditional Literature is the area of writing most clearly neglected in both reading and writing. None of the sub-genres listed by Vandergrift within Traditional Literature were a significant focus for composition with the exception of "Myth" which only appeared as an important area for composition in grade seven (table 11). No models of Myth were apparent in the literature.

Consideration of the fiction narrative novels surveyed for this project revealed that only one kind of Traditional Literature - the Parable (John Steinbeck's, *The Pearl*), was presented to students to read and this sub-genre was not a focus for composition (figure 8).

John Steinbeck's, *The Pearl*, selected for grade nine students, is a Parable that dramatizes the danger of acquiring wealth and trying as a result to break away from one's traditional way of life. The pearl is described as "the pearl of the world," perhaps a symbol of materialism. In the Parable, when a white doctor refuses to attend to a dying child who had been bitten by a scorpion because the parents, Kino and Juano, cannot pay, Kino and Juano, praying and chanting magic, set out to find a pearl with which they hope to pay the doctor. They find the pearl of the world but it brings only evil to the family and motivates evil intentions in their community amongst the pearl dealers, the priest and the doctor. When the pearl dealers refuse to give a reasonable price for his pearl, Kino decides to travel to the city, leaving behind his traditional way of life. Before he can leave however, Kino kills a man who attacks him. He and his family become fugitives and evil is only stayed when their child is killed and the pearl of the world is flung back into the sea.

All other sub-genres of Traditional Literature referred to by James Moffett and Kay Vandergrift were not modelled through the literature surveyed in this project. These include - Droll/Noodle Tales, Trickster Tales,

Legend, Circle Story, Cumulative Story, Fable, Folk Tale and Myth.

The most probable reason for these kinds of literature not being observed through this survey is that very often they appear as short-story collections or as children's picture books - areas of literature that were not the focus of this study. Teachers may also read such stories to students or provide handouts for students to read. However, writers do at times take these stories and present them as fiction narrative novels. Rosemary Sutcliffe's, Dragon Slayer, is an example of a Legend that has been presented as a novel.

These kinds of stories are also sometimes woven into the fabric of other fiction narrative stories. Susan Cooper's, Over Sea Under Stone, for example, a story in a contemporary setting, is the Legend of King Arthur. Fantasy, in particular, is often based around ancient Legends. Alan Garner's The Wierdstone of Brinsingamen - is another novel selected for use in 1984 by only one school, that is based around Legend.

It is therefore valid to search for models of such stories within the fiction narrative novel.

Traditional forms of writing are valuable areas for composition and for modelling through the reading programme. Several reasons support this view.

First, they are the tales that were originally composed orally and passed on by word of mouth from generation to generation until they were written down.

In order to be passed on this way stories had to be memorable and this memorability was derived from their predictable structures, language, characters and story outcomes. Features such as repetition, the familiar theme of good triumphing over evil, key phrases such as the, "once upon a time" of fairy tales, or perhaps an episodic structure would contribute to the predictability and memorability of these narratives.

These characteristics, derived from the oral base of this literature, are of foundational value in helping

students to compose. They can act as transitional forms of writing to enable students to move from greater dependence on oral language use to written composition because of the memorable and therefore highly visible compositional elements they model.

Second, the generalizations made by these stories are also highly recognizable within their overall narrative structure whether these generalizations are morals or theories concerning natural and social phenomena. The Fable, for example, is structured to present a story which is illustrative of its concluding, explicitly stated, generalization.

These writing kinds are valuable as a result of their highly visible generalizations for aiding students in making the transition from narrative to exposition and theory. This value of Traditional Literature and how it can be utilized to develop a student's ability to compose is developed both by James Moffett (Moffett, 1981, 107-115) and by Marie Ponsot and Rosemary Deen in their book, Beat Not The Poor Desk.

Modern Fancy

Modern Fancy is a second area of literature that is comparatively neglected in both composition and reading.

Two of the sub-genres within Modern Fancy referred to by Vandergrift - Personification and Science Fiction, are significant areas for composition (see table 7). The remaining sub-genres of Modern Fancy were either insignificant areas of composition or not a focus for composition at all.

Appendix 4 indicates that while eighty nine (83 percent) of the novels selected for use in 1984 were Realistic Fiction, only nineteen (17 percent) were Modern Fancy sub-genres. Of this 17 percent only two titles were widely selected. These were Empty World and Playing Beatie Bow. The extent then to which any writing within the

Modern Fancy genre will be modelled through literature is therefore limited by the overwhelming emphasis given to Realistic Fiction novels at the expense of Modern Fancy novels.

Both Personification and Science Fiction are modelled through the literature selected or use and widely held by schools (fig. 8). However this is limited by the comparatively small number of novels that were available - particularly in grade seven and eight.

Ghost stories, Tall Tales and Fantasy are three sub-genres of Modern Fancy referred to by Vandergrift which were occasional areas for composition (see fig. 4).

Within the literature surveyed no models of Ghost Stories were apparent. Only one novel - R. Stow's Midnite models the Tall Tale and this was neither widely held by schools or highly selected for use in 1984.

Fantasy is modelled to some extent within the literature selected for use in 1984. One kind of fiction - the "time-shift" novel, has been regarded as a kind of Fantasy in this project because it contains the element of "impossibility" which is characteristic of Fantasy (Egoff, Stubbs and Ashley, 1969, 134). In the case of the "time-shift novel the impossible occurrence is that of individuals moving backwards and forwards in time. Various elements are employed that enable characters to move between their ordinary world and another world - perhaps the world of the past or a world of magic. Playing Beatie Bow by Ruth Park, a "time-shift" novel was the most widely used, highly selected model of Fantasy offered to students in 1984. The main character finds herself entering a past century in the Rocks area of Sydney through her participation in the game "Beatie Bow." Other things are also symbolic of her ties with the past - such as a lace garment handed down to her from previous generations.

Finally, Dream Fancy, Mystical Fancy and Enchantment Tales neither form a focus for composition (fig. 4) or of modelling through literature (fig. 8). The Wierdstone of Brinsingamen, with its magic may be the

closest model of enchantment tale, but it was neither widely held by schools or highly used in 1984.

The value of Personification (see p. 86), Science Fiction (see p. 86) and of Fantasy (see p. 146) for the development of a student's ability to compose has been discussed elsewhere in this study.

They are illustrative of the value that Modern Fancy has for developing a student's ability to write and think. Each sub-genre requires the writer to project his or her thinking beyond the realities of known experience - to the world of dreams, magic, the spirit world, the future and to impossibility. Yet this can only be done as the writer generalizes from the known through a process of analogical thinking.

Realistic Fiction

While Traditional Literature and Modern Fancy were areas deficient or limited in models of particular writing kinds, Realistic Fiction was an area in which, overall, models abounded. Even within Realistic Fiction, however, the range of writing kinds being modelled widely appears to be quite restricted when the novels available or selected for use in 1984 are compared with a list of possible writing kinds - such as Kay Vandergrift's matrix (see p. 46) or James Moffett's sequence of writing kinds (see p. 42). Such a comparison reveals the omission of such sub-genres as Mystery, Detective and Sports Stories, Pastoral Romance, Fictional Chronicle and Fictional Memoir and the neglect of models of writing from varying points of view, models of Stream of Consciousness and models of writing that is symbolic, writing that evokes a sense of mood or tone - such as humour. In contrast with this neglect, models of Psychological, Historical and Sociological Fiction were comparatively numerous.

With the exception of Psychological Fiction and Historical Fiction (see pp. 135, 137) for discussion of these

genres) kinds of writing classed as Realistic Fiction were either totally excluded from the writing programme or were insignificant areas for composition in that less than 1 percent of writing tasks required students to write in these forms.

Through overlooking this array of Realistic Fiction in reading and/or writing, with the exception of Historical and Psychological Fiction, the contribution they can make to developing a student's ability to write and to write across a range of writing kinds has not been utilized.

Restricted Realistic Fiction Models. A restricted number of models of writing from varying points-of-view, Stream of Consciousness and writing that evokes a sense of mood and tone, existed in the literature surveyed for this project.

1. Point-of-View - it has been earlier indicated (see p. 49), that this refers to the outlook from which the events of a novel or story are told. An author may tell the story omnisciently, in the third person, knowing how every character thinks and feels or by alternatively focusing on one character, following through on his or her actions, thoughts and feelings. Finally, a restricted point-of-view is taken if the writer chooses to tell the story in the first person by one of the characters who may be the protagonist.

One novel, The Pigman, by P. Zindel, held by a majority of schools, and widely selected for use in 1984, is a distinctive model of "point-of-view." It has a unique dual, first person narration. The novel's two central characters, John and Lorraine, alternate in recounting their experiences with Mr. Angelo Pignati.

Although it may not have been the focal compositional element, several other novels model first-person narration. From Realistic Fiction these include, My Side of the Mountain, Fireweed, The Loneliness of the Long Distance Runner, Shane and Summer of My German Soldier. The Modern Fancy novels, The Chrysalids, The Day

of the Triffids, Noah's Castle and Z for Zachariah are also written in the first-person. The remaining novels, held by a majority of schools and/or widely selected for use in 1984 were written from the omniscient perspective of third person narration.

In her discussion of what models are most important to offer students, Nancy Martin proposes that literature that has most in common with children's language and viewpoint is most fitting to present to children, and this incorporates a personal viewpoint. She gain support from James Britton whom she quotes.

He says, "it is as much as most children can do to see the world, and describe it from their own individual point of view" and adds, "They may begin to have an inkling of how it looks to their mothers, or sisters, or a pet, but that is a long way from seeing things in general form the point of view of people in general, i.e. the impersonal viewpoint." (Martin, 1983, 127).

Literature written in the first person, as is the case with the titles above, offers a personal viewpoint that students may more easily comprehend and compose.

However, it is noticeable that only a small proportion of novels surveyed were written from such a perspective.

2. Stream of Consciousness - only one distinctive model of Stream of Consciousness appeared within the literature surveyed and this was A. Sillitoe's, The Loneliness of the Long Distance Runner. In this story, the main character Smith, a Borstal prisoner, is running a long distance race - an activity partly designed to reform criminal types. As the Borstal prisoner runs the race he is presented reflecting on his thoughts, feelings, motivations, goals - his past, and the decision as to whether or not he will attempt to win the race for Borstal which he is quite capable of doing. From his point-of-view, if he runs to win the authorities will have succeeded in their attempts to reform him. If on the other hand, he deliberately allows other runners to pass him, he

will have succeeded in his defiance of authority.

3. Mood and Tone - while mood and tone refer to a variety of attitudes and human emotions, the focus of attention here is "humour," since it was pinpointed as a basis for selecting literature. Although no Realistic Fiction novels characterized by humour were held by a majority of schools or highly selected for use in 1984, several titles were identified by teachers as having been selected for use because of the element of humour that they contained. The Realistic Fiction titles identified as being selected for their humour included: Hating Alison Ashley, Tales of a Fourth Grade Nothing and Grimble.

The value for writing development of modelling a range of Realistic Fiction genres. In addition to being valuable for ultimately enabling students to compose various genres of Realistic Fiction, modelling a range of Realistic Fiction genres offers several other advantages for developing a student's ability to compose.

1. Motivation - the central compositional element of at least four of Kay Vandergrift's Realistic Fiction genres acts as inherent motivation for encouraging both reading and writing. Writing kinds, where mood/tone is the central compositional element, are perhaps the most obvious example of this, particularly if "humour" is the pervading emotion.

Mystery and Detective Stories are also motivational. Danger, fear and the urge to solve "who done it?" or the mystery of the story, propel the reader on through such novels. The challenge of setting clues for others to solve and of provoking such emotions in others can be motivation for composition since it appeals to a student's sense of pride and power from being in "the know" - the position that they would be in if they succeeded in creating a mystery, a puzzle to be solved or a sense of danger and fear.

In an Australian culture, where sport is a national past-time, and so many of our heroes are sportsmen and women, Sports Stories can also be motivational. It is the sense of achievement against odds as well as interest in

the sport itself, that so often appeals in both the reading and writing of such stories.

2. Foundations for other writing - experience, through the reading programme, of a range of Realistic Fiction genres, lays foundations for composing writing kinds other than fiction narrative.

Sports Stories, Regional Fiction, Pastoral Romance and Sociological Fiction introduce the reader to themes and experiences that are frequently the focus of informational writing, reportage and argumentative writing. Sport, the geography of a region, rural setting, social issues such as prejudice, slavery and freedom, social outcasts, arising from the relationships of people within society, are the focus of these genres.

Mystery and Detective Stories introduce the reader and writer to skills of organizing and structuring thought comparable to those required for writing Generalization Supported by Instances and Research where conclusions or generalizations are drawn on the basis of supporting evidence. The Detective Story may also prompt the formulation of an hypothesis to solve the case - an act of thinking which is characteristic of the writing of Theory and which influences its structuring.

Finally, Stream of Consciousness and other writing kinds where Point-of-View is the central compositional element introduce the reader to the various voices that may be evident in, for example, argumentative writing.

Comparing the Literature Surveyed with the Major Kinds of Writing Required for Composition in 1984

The "incompleteness" of the literature surveyed as a model for writing is also evident when it is compared with the major kinds of writing that students were required to compose in 1984. Such a comparison reveals that while some of the kinds of writing required for composition, in all probability, were modelled directly through the

literature available from English classroom book-hire and book-conference sets, the writing kinds around which the bulk of composition tasks were concentrated, were not directly modelled or uncertainty exists as to whether or not they were directly modelled (compare fig. 9 and table 7).

The major kinds of writing for composition that were directly modelled through the reading programme

Of the major kinds of writing students were required to compose, several were modelled through the literature widely held and selected for use in 1984. These included, Historical Fiction, Psychological Fiction, Science Fiction and Personification.

Historical Fiction. The application of Kay Vandergrift's matrix of genre and compositional elements to the writing tasks surveyed indicated that one of the major writing kinds students were encouraged to compose across schools was Historical Fiction. It is perhaps significant then, that one of the two sub genres emphasized in the literature programme was also Historical Fiction.

Just over one third of the Realistic Fiction titles held in a majority of schools and/or selected for use in three or more schools in 1984 belonged to this genre (see fig. 8).

Interestingly, the majority of these titles are set in the period of World War One and Two. They include: All the Green Year, Carries War, Fireweed, The Silver Sword, The Snow Goose, The Machine Gunners, and Summer of My German Soldier.

The remaining two are set in different historical contexts - One More River is set in the Arab-Israeli conflict of 1967 and Smith is set in Victorian England.

Three of these titles, The Cay, The Silver Sword and The Machine Gunners, were highly selected for use, mainly with grade seven and eight, in 1984 (see table 14)

Composition Only	Comprehension Only
Generalization Supported by Instances Research Reporter-at-Large Theory	Parable Point-of-View Stream of Consciousness Sociological Fiction Regional Fiction Pastoral Romance
Composition and Possibly Comprehension	Composition and Comprehension
One-Act Play Diary Haiku Autobiography Incident Duologue Correspondence	Psychological Fiction Science Fiction Historical Fiction Personification

Fig. 9. Major writing kinds* offered in the reading and/or writing programmes in Southern Tasmanian secondary schools during 1984, grouped to indicate the forms that were presented only for composition or for comprehension (reading), and those that were offered definitely/possibly for both composition and comprehension (reading).

*Writing kinds are derived from:

Moffett, James. Active Voice. A Writing Program Across the Curriculum. Upper Montclair, NJ: Boynton/Cook Publishers, 1981, p. viii.

Vandergrift, Kay. Child and Story: The Literary Connection. Diversity and Direction in Children's Literature, no. 1. New York: Neal Schuman Publishers, 1980, p. 137.

and held in a majority of schools.

Theodore Taylor's novel, The Cay, is set in the Carribean during World War Two. It is the story of the relationship between Phillip Enright and a negro, Timothy, that develops after the two escape their torpedoed ship and are forced to live on a cay until help reaches them. Phillip, blinded through the ordeal, finds that he has to depend on Timothy for his survival and through this comes to deal with his prejudices.

The Silver Sword by Ian Serrailier, is set in Europe during World War Two. It is the story of the separation of the members of a family from each other as a result of the war and of their survival and search for each other until they are reunited.

Finally, Robert Westall's The Machine Gunners, uses the setting of World War Two and the Battle of Britain to explore the issues of the teenager's private wars in his relationships with his peers, parents and authorities. The rivalry that springs up between teenage groups during the war has its expression in their competitiveness in collecting war souvenirs. It leads Chas, the main character, to acquire and conceal a machine gun which he takes from a crashed German bomber, unlawfully. The authorities set out to find this gun and it also becomes a search for a German bomber crew member whom Chas and his friends also find themselves harbouring. Rivalry between peers becomes rivalry between parents and authority until at last, in a final burst of opposition, Chas and his friends are discovered and give in.

Psychological Fiction. Psychological Fiction received a similar emphasis to Historical Fiction in the literature held across most schools and selected for use in 1984 (see fig. 8). Into this grouping has been incorporated narrative fiction novels of which the central compositional element is "character." This literature acts as a model for the fictitious stories centring on character that appear as one of the major kinds of writing that students were required to compose in 1984.

Three titles were both held by a majority of schools and selected for use in 1984 by three or more schools. These were Katherine Paterson's, Bridge to Terabithia, R. Maddock's, The Dragon in the Garden and Betsy Byars', The Eighteenth Emergency.

Katherine Paterson's central character in Bridge to Terabithia is Jesse, a boy with artistic talents who is seeking acceptance within his family and with his peers. "Fear" is his greatest enemy and through his friendship with a girl who comes to live next door, he learns to handle his fears.

Dragon in the Garden also traces the attempts of a boy to gain acceptance with his peers. His early childhood has excluded him from interaction with peers, and suddenly faced with the prospect of attending school for the first time as a teenager, he has to learn to relate and gain acceptance despite his difference.

Handling and overcoming fear while growing up is also a theme of The Eighteenth Emergency. The central character has a habit of writing graffiti to express his humour. He finds however, that it leads him into conflict with his peers. He passes through recurrent emergencies in his relationship with others in which his fears take over, until finally he manages to act out of courage and so resolve the conflict he has created.

Science Fiction. Of the major kinds of writing that students were required to compose, Science Fiction was also modelled through literature held in a majority of schools and highly selected for use in 1984 (see fig. 8).

While a number of Science Fiction stories were provided for students to read (see app. 4 and fig. 8), the most notable model was R. O'Brien's Z for Zachariah. It was one of the two books held across all of the schools surveyed and the book that received the highest selection in the period up to the completion of the surveys in 1984 (see table 14).

Z for Zachariah depicts a world in which there are only two known survivors of an atomic blast. They must choose trusting each other and working towards the survival of the human race or going their own separate ways.

Z for Zachariah represents not so much the type of Science Fiction that is concerned with such things as monsters, space Science Fiction that fits the category of the novel of ideas. Here the concern is the discussion and exploration of the implications of science for mankind.

The novels of authors, John Christopher and John Wyndham, are also models of the Science Fiction genre. John Christopher's novels, Empty World and The Guardians are held by a majority of schools, and were used with grade eight and nine students.

Empty World appeared to receive greater selection than his other novels. It envisages a world in which a deadly disease that brings rapid old age, wipes out everyone except a handful of hardy young people. The novel considers the measures and decisions that these survivors must take in order to ensure their continued existence while satisfying their conscience in the way that they behave.

John Wyndham's novels, The Chrysalids and The Day of the Triffids, held in a majority of schools for use with grade nine and ten students, had not been selected for use in 1984 at the time of the literature survey.

The Chrysalids centres around a group of central characters who are evolving with the remarkable gift of being able to communicate thoughts over distance. They live however, in a society which has the explicit ideology of killing or exiling people who deviate from the standards of well-being. Ultimately, as the ability of the central characters becomes known, despite their attempts to conceal it, they are forced to escape the society into which they had been born.

In The Day of the Triffids, Wyndham appears to be exploring the consequences of man developing his technology too far. He does this through inventing a plant called the

TABLE 14

TITLES OF NOVELS HELD IN COMMON BY A MAJORITY (5-9)
OF SCHOOLS AND THAT RECEIVED COMPARATIVELY HIGH
SELECTION DURING TERM ONE AND TWO, 1984

Title	Author	No. of Schools Holding Title	Selection of 1984 by School Teacher	
Z for Zachariah	O'Brien, R.	9	7	6
Bridge to Terabithia	Paterson, K.	6	5	7
The Eighteenth Emergency	Byars, B.	6	4	7
The Pigman	Zindel, P.	5	4	6
Playing Beatie Bow	Park, R.	7	4	5
The Diddakoi	Godden, R.	5	4	5
The Cay	Taylor, T.	6	3	5
The Machine Gunners	Westall, R.	5	3	5
To Kill a Mockingbird	Lee, Harper	7	3	5
The Dragon in Garden	Maddock, R.	9	3	4
Empty World	Christopher, J.	5	3	3
The Silver Sword	Serrailier, I.	7	3	3

Triffid which has intelligence and the capability of ruling over sightless men and women. He presents mankind as having walked a tight-rope, slipped and fallen, in his development of technology. Those who survive the destruction that results must begin anew and overcome the disaster.

Personification/Anthropomorphism. One percent of the writing tasks that students were required to complete clearly involved attributing human personality or form to things or animals. One novel, held by a majority of schools, George Orwell's Animal Farm, models this feature of writing. In his book, George Orwell personifies within a group of animals, the hypocrisy of a socialist/communist regime.

Several other novels were selected for use in 1984 that model personification/anthropomorphism but were not held in a majority of schools or highly selected for use in 1984. These were The Hobbit by J. R. Tolkien and Over Sea Under Stone by S. Cooper (see app. 4).

Only one of these four genres of literature, Historical Fiction, Psychological Fiction, Science Fiction and Personification, was referred to by teachers in their discussion of selection criteria and bases for relating reading and writing, as being a conscious focus of modelling, and this was Historical Fiction.

Major writing kinds that were possibly modelled through the reading programme

Five kinds of writing that were major areas of composition in schools, Duologue, the One-Act Play, Diary, Autobiography Incident, Haiku, and Correspondence represent three areas of literature that were not surveyed for this project - Drama, Biographical Works and Poetry. While these areas of literature were not the focus of the survey it was evident in the course of surveying fiction narrative that some literature within these broad genres was held by schools. The extent to which they modelled the more

specific forms of these genres - Duologue, the One-Act Play, Diary, Autobiography Incident, Correspondence and Haiku - however, is unclear.

Major writing kinds that were not directly modelled through the reading programme

The bulk of writing, it was observed, fell in the areas of exposition and logical argumentation with an emphasis on such forms of writing as Generalization Supported by Instances, Reporter-at-Large and Theory. Correspondence and Duologue may also fall within this grouping at times.

It was assumed at the outset of this project that the major form of literature offered to students to read within the English curriculum would be fiction narrative - an assumption that has not been statistically demonstrated for this project but which is based on general awareness of English Department resources. While this was an assumption and not the focus of surveys, with the exception of the language text book, no other expository or logical argumentation writing kinds were observed in book-hire and book-conference sets in the course of surveying fiction narrative. It would seem then, that few models exist within the English programme of these kinds of writing and yet together they comprise the bulk of writing that students were required to compose.

Since many writing tasks requiring these forms of writing stemmed from the literature that students read, the literature is providing a model of aspects of language other than "form." Vocabulary, topic, sentence structures and punctuation would be included in the features of language being modelled.

Literature Widely Held and Used in 1984
Considered as an Indirect Model

Some of the literature that was widely used and highly selected in 1984 may be thought of as an "indirect" model of the writing that received emphasis in the student's composition programme throughout 1984. For the purposes of this study a model is described as "indirect" where it is placed at a distance from the act of composition by the multi-layered nature of the language of the model and by time. In addition it is noted as a passing comment that in all probability, there is literature existing across the school curriculum which may be distanced from the acts of composition undertaken in the English classroom by traditional subject divisions. While other subjects may offer the closest existing models of the major kinds of writing required of students in English, the subject divisions may be a conscious or unconscious barrier that prevents students of written composition in the field of English from drawing or models that exist in the school curriculum outside English.

It is suggested that the distancing of the model, by the multi-layered nature of the language of the models used, by time and subject barriers, from the act of composition in the English classroom, may be too great at the student's stage of mental development for it to contribute effectively to the development of a student's ability to write. Further research however, is necessary to substantiate this possibility.

Indirectness and the Multi-Layered Nature of
the Language Models under Examination

The fiction narrative literature surveyed in this project may also be an indirect model of writing kinds other than itself in consequence of its multi-layered nature. On the surface, the literature surveyed for this project purports to be fiction narrative but at another level it may be, for example, a structured argument, a

Letter, a Diary or it may contain, as sub-units of meaning within the novel, other forms of writing. A novel, for example, will often contain a Poem, Song or a Letter.

Several of the novels held across a majority of schools and selected for use in 1984 are indirect models of the writing required of students.

Diary and Correspondence

One of the major kinds of writing required of students is Diary writing - in most instances, of their own experiences. Two novels, R. O'Brien's Z for Zachariah and J. George's My Side of the Mountain model Diary writing in a fiction mode.

The central female character of Z for Zachariah, Ann Burden, is recording her experiences of survival of a nuclear holocaust in a Diary. The entire novel is constructed of dated Diary entries.

My Side of the Mountain by J. George, is the story of a boy who leaves his New York home to live alone and survive in a tree house on a farm that was once owned by his grandfather. Unlike Z for Zachariah, the entire novel is not constructed as a Diary. However, it does contain several isolated Diary entries and Letters presented in the context of a first person narrative. Correspondence was also a form of writing frequently required across schools by teachers (see table 7).

Informational Writing - Report/Research

One of the major kinds of writing required of students was that of - in Vandergrift's terminology, Informational Writing, or in James Moffett's writing sequence - Reporter-at-Large and Research. This finds an indirect model in the fiction narrative novel which will often contain pockets of information in addition to the

story. Historical Fiction is perhaps the most obvious model and this is a major emphasis in the literature sample considered for this project. Ian Serrailier's The Silver Sword, one example, commences several chapters with an overview of the historical context in which the events of the story are placed and this provides a wealth of information about the events of World War Two in Europe.

Theory

The narrative genre, Science Fiction, is an indirect model of the thought and language structures that belong to Theory. Beneath their surface narrative form, Science Fiction novels have their basis in tautologically structured, theoretical propositions. In Noah's Castle, for example, J. R. Townsend begins with a generalization that in order to survive the consequences of uncontrollable economic inflation the individual must adopt a policy of self-preservation above a policy of helping to preserve the lives of others. By exploring an hypothetical case in which a family, adopts such a policy, he develops a further generalization that a policy of exclusive self-preservation is ultimately self-destructive.

Generalization Supported by Instances, Research, Theory

The common element binding these three kinds of writing together is their use and formation of generalization. Generalizations govern the ordering of these written forms as opposed to narrative. While either narrative or generalization may govern the ordering of a written piece and shape its form, they are not mutually exclusive. In a piece of writing where the form is governed by generalization, narrative may be present to evidence the generalization. In a written piece that is shaped as a narrative, generalizations are often implied

and this is true of the novels that form the focus of this study. These novels then are comparable to Moffett's "Narrative Illustrating a Generality." In this sense, then, the novels read may be a model of writing that involves generalization such as Generalization Supported by Instances, Research and Theory. The implicitness of the generalizations within narrative however, result in a very indirect model which many students may find difficult to consciously recognize and draw from to guide their own writing.

One kind of writing, incorporated in the listing of widely used literature is that of Fantasy (fig. 8).

Playing Beatie Bow is the only model of Fantasy widely used in the schools surveyed. It is illustrative of how narrative with implied generalizations may indirectly model writing that is explicitly governed by generalizations.

Playing Beatie Bow is the story of a twentieth century, teenage girl who lives with her divorced mother in Sydney, and the difficulties she encounters in coping with her mother's fluctuating relationship with her former husband. When the girl becomes involved in playing the game "Beatie Bow," she is transported back in time to a previous century and finds herself living with a family in the Sydney Rocks area. Her experiences there lead her to understand her mother's relationship to her husband and on her return to the twentieth century she is able to accept her parents' changing relationship.

In a sense the structuring of Fantasy is an indirect model of the essay of comparison. In Fantasy, such as Playing Beatie Bow - two worlds are set alongside each other and the experiences of the main character in both worlds can be compared in the minds of the reader through that main character. The experiences of the main characters in each world illuminates the experiences in the other and enables the main character to discard previously held views and to form new attitudes and approaches to handling the situations he or she encounters. This is precisely what happens in Playing Beatie Bow. The main

character's entire response to her parents - particularly to her mother, changes from one of discontent to acceptance on the basis of the understanding she has reached of the situation through her experiences in another world. Both Fantasy and the essay of comparison are analogically structured - the former as a sub-structure within narrative, the latter as the governing structure, and both embody the very process by which generalizations are formed - process which is basic to such writing as Generalization Supported by Instances, Research and Theory.

Indirectness of Models - A Result of Distancing
Through a Time Lapse Between Reading and
Composing a Particular Writing Kind

The writing kinds presented to students in the reading programme may be models for writing that students will be incapable of composing until a later period in their development. The models considered in this project were fiction narratives - a form of writing, which it is hoped has become clear from the preceding discussions, can be very sophisticated and artful since it requires the ability of the writer to select and relate characters, actions and objects so that they symbolize ideas beyond themselves. The ability to compose fiction narrative with implied generalizations, and with sub-structures such as a Diary, is perhaps then a quality that may not be expected to be found in students, with the exception of the rare talented individual, until much later (James Moffett, 1981, 72-74). Any reading that a student may do therefore, of such writing - and the opportunity to do so does not appear to be that great in view of the literature that receives emphasis in schools, is a model that may not be drawn on in its entirety immediately.

Indirectness of Models - A Result of Subject Barriers

Finally, while not being a focus of this project, it is worth commenting that in all probability the models of the main kind of writing required in English, expository writing, is to be found in subject areas outside of the area labelled "English." If this is true, it is also possible that subject boundaries place these models at too great a distance from the point of composition and so hinder both the student and the teacher drawing on models that are external to their traditional subject area, to influence their writing.

Summary

The fiction narrative novels surveyed in this project were not intended, by teachers, as models of "form" for developing a student's ability to compose across a range of writing forms. This observation corresponds with the fact that these novels were not congruent with the bulk of writing that students were required to compose when they are compared on the basis of form.

Whereas the models provided were "narrative" the bulk of writing required was "expository" in nature and only four kinds of fiction narrative were both modelled and composed by students: Historical Fiction, Science Fiction, Psychological Fiction and Personification.

The lack of intention of providing a range of kinds of writing for students to read in order to foster their ability to compose also corresponds with the fact that, in the literature surveyed, there were concentrations of novels in the Realistic Fiction sub-genres of Psychological Fiction, Historical Fiction and Sociological Fiction and a consequent neglect or omission of literature in most other genres referred to by Kay Vandergrift.

While little writing was required in these genres it is recognized that efforts to compose in these areas

could lay foundations for developing a student's ability to write in those areas of expository writing seemingly regarded as priority areas for composition, because of the connections between narrative and expository writing apparent beneath their surface distinctions.

An assessment of the adequacy of fiction narrative novels as a model for the kinds of writing that are given priority in composition must ultimately rest with determining the comparative effectiveness of direct and indirect models of form at various stages of composition and mental development in fostering student ability to write. Determination of this reaches beyond the scope of this project and opens up a focus for further exploration.

CHAPTER SIX

AVENUES FOR DEVELOPMENT

A foundational, exploratory study such as this project, opens up avenues for further investigation. It heightens conscious awareness of practices within teaching and acts as an evaluation of them. In consequence of this latter function, various means of redirecting teaching practice to ultimately assist student development, can also be envisaged.

Those avenues that will enlarge conscious awareness of the teaching of writing within Tasmanian Secondary schools, and that may begin to assist in altering features of teaching practice that could hinder the development of a student's ability to write, are addressed below in so far as they are relevant to this project.

Avenues for Further Investigation

In consequence of its exploratory nature, this study has left much unexamined and has raised more questions than have been answered. Adjustments to and extensions of this study that would permit investigation of some of these unexamined areas are pinpointed below alongside a number of questions, the answers to which would assist the development of current teaching practice.

First, a study that used alternative data collection techniques and tools for analysis would yield a far more complete and reliable collection of facts upon which to base conclusions.

The scheduling of surveys to coincide more closely with periods of teacher planning and/or the use of a system of on-going, teacher-written records of planning and actual practice from which data could be later drawn by researchers, would increase the accuracy and completeness of the information sought, in several ways. First, it would decrease the amount of important and relevant data that may be forgotten by interviewees through reducing the time lapse between actual practice and the recording of that practice in a survey or teacher-written record. Second, by reducing the amount that could be forgotten, the need to ask leading questions to prompt the memory, which may inadvertently influence a less than accurate response on the part of teachers, may also be lessened.

The development and use of a less restrictive catalogue of writing kinds as a framework for analyzing the kinds of writing that students are encouraged to compose and read in secondary schools, would enable a more comprehensive and accurate collection of information. Comprehensiveness and accuracy could be achieved through incorporating kinds of Drama and a more extensive range of Poetry kinds. Variant forms of Moffett's "Generalization Supported by Instances" and "correspondence" need to be distinguished. Such a catalogue also needs to include forms of advertising, instruction and summary. Finally, the addition of various kinds of fiction narrative referred to by interviewees in this study would assist in an analysis of writing used by students. Table 6 identifies a number of writing kinds that were referred to by interviewees but which could not be specifically analyzed on the basis of the frameworks used. This listing may assist the development of a more complete framework for analysis.

This study could be extended in several ways to broaden conscious awareness of teaching practice and so assist the development of greater effectiveness in teaching English and in particular, writing.

Through extending the study over the entire period of twelve months and broadening the sample of teachers to include grade 10 teaching staff, a far more complete and accurate picture of the opportunities and approaches that exist within secondary schools for learning to write may be acquired.

Further clarification of the array of models provided within the secondary school reading programme could be achieved by extending the survey of literature to incorporate fiction narrative forms other than the novel that are used within English. These may include the short story or excerpts from literature. Such a survey would usefully include too, a focus on the models provided by Drama, Biographical Works, Poetry and on different kinds of exposition. Models from the students own writing and from literature read to the class also require attention.

The conduct of this survey or a similar study across the entire school curriculum would enable observation of the writing kinds focused on for composition and comprehension in subject areas outside the English programme. This would assist particularly in tracing the models of some writing kinds which are frequently the focus of composition in English but not of reading.

Through extending this study to the primary school, matriculation colleges and tertiary institutions, and comparing their findings with those of this study, the developmental progressions that are occurring in writing and in the provision of models to foster writing development, across grades, would be made known. This would in turn assist teachers, particularly in secondary schools, in determining their focus, ensure that they are building on the progress made in the primary school sector and ensure that they are laying foundations for later development. This is an increasingly urgent project when it is realized that the application of recent approaches to teaching writing in the primary schools appears to be producing skilled writers whose development is in danger of being retarded on entry into secondary schools where

teachers are sometimes ill-equipped to extend their ability.

A project across these varying sectors of education would also enable indirect models of writing kinds to be traced - models of writing kinds presented for reading which however, may not become a focus for composition until a later stage of development.

Finally, several questions, requiring further investigation suggest themselves from this study. First, how do criteria for assessing reading and writing and for evaluating the reading and writing programme, correlate with the findings of this study? Is there to be found, for example, among assessment and evaluation criteria, a similar lack of awareness of having students write across a range of forms and of modelling these through the reading programme?

Secondly, what is the comparative effectiveness of direct and indirect models of writing kinds (see p. 119), on fostering the ability of students to compose various forms of writing for different purposes with their accompanying thinking processes? What are the conditions under which direct and indirect models would be most useful in fostering writing development?

A third question for investigation asks, how do the findings of this study, concerning the range of writing that students are encouraged to compose and the range of models that are provided, correlate with the student's actual ability to compose? Since emphasis in composition is on expository writing for example, is there a corresponding competence among students in actually composing expository forms of writing? Lastly, how does the range of models provided for reading compare with the actual ability to students to write across a range of forms?

Avenues for Developing Teaching Practice

Reviewing Current Practice in Teaching Writing

It is strongly suggested by this inquiry that the conscious use by English teachers of the principle of fostering a student's ability to write across a range of forms with their accompanying purposes and thought processes through the use of models in the reading programme, is restricted.

In the selection of writing tasks, the concept of "form" and of having students write across a range of forms, does not enter into the consideration of most English teachers as they structure the content of their programmes. Very few teachers select fiction narrative novels too, as a model of form to foster writing development. Most teachers are not conscious of correlating the reading and writing programme on the basis of writing form, genre or of providing models to help writing development.

In actual teaching practice, students are not being offered the invitation to compose and read across a strongly supported, sufficiently broadening, developmentally ordered and interrelated range of writing kinds. Very few genres of literature read in the English programme directly model the kinds of writing that receive emphasis in student composition. Finally, literature resources are not organized in terms of "form," particularly on literature listings.

How then are teachers selecting their tasks for writing and for reading? How do teachers organize their literature resources? What is the nature of the compositional tasks, the content of the reading programme and the relationship of the reading and writing programme in actual practice?

Writing Task and Novel Selection

Writing tasks are selected on the basis of a variety of weakly supported criteria. Less than half the teacher interviewees support each criterion. Of these, the criterion of "form" or of having students write in a variety of forms was foremost. It was closely rivalled however, by a second criterion which involved interviewees selecting writing tasks as they were suggested by a previously chosen novel. That is to say, the novel itself prompted ideas for writing rather than some rationale as to what forms of writing it would be necessary or appropriate for students to compose.

Fiction narrative novels are overwhelmingly selected for reading on the basis of subject content and the appeal of the novel (the source of appeal not being specified) to the student and to the teacher.

The Nature of the Writing Tasks

Within the writing tasks actually presented to students, are invitations to students to compose in an extensive variety of writing kinds. While some writing kinds clearly receive emphasis in the writing programme, no body of strongly supported writing kinds appears to exist.

Worthy of mention, because it is the writing kind most often spoken of, is "Generalization Supported by Instances." It is a writing form distinguished by the fact that the thinking processes of generalization and analogic govern its organization and the linking of its units of meaning. It is also distinguished by its purpose of declaring and explaining general truths with the supporting evidence of particular instances that manifest the general truths.

It is apparent too, from the small group of writing kinds which are most referred to by teachers, that there is a tendency to value transactional or expository writing

kinds above the poetic and the expressive writing kinds.

Finally, a broad progression to increasingly abstract writing kinds exists, as students move from grade seven to grade nine. There is, however, a marked absence of transitional forms of writing that successively introduce the features of such abstract writing kinds while reviewing previously learned skills and techniques.

The Nature of the Literature Programme

Literature listings existed in only six of the nine schools that were surveyed. These were often incomplete and out of date. The organizational framework of these lists primarily emphasized either the author, title and/or the grade for which they were considered suitable. "Genre" formed the organizational framework for only one school's book-hire and book-conference literature resources.

Within the novel reading programme there is a narrow but overwhelming emphasis on just three Realistic Fiction sub-genres: Psychological Fiction, Historical Fiction and Sociological Fiction. Traditional Literature is almost non-existent in the form of the novel and Modern Fancy novels are primarily restricted to a small body of Science Fiction titles.

While not being the focus of this study, there were hints too of the existence for English classes, of Poetry, Drama and Biographical Works. With the exception of language text-books there was no indication of direct models of transactional and expository writing kinds.

The novels representing the sub-genres that do dominate the reading programmes within schools are on the whole, uniformly structured. This is borne out through an examination of the various sub-units of meaning in each novel and when the novels are compared to each other. There are few indirect models, therefore, of various writing forms to be found within the novels.

The Nature of the Relationship of Reading and Writing

Teachers regard the reading programme as being related to the writing programme primarily on the basis of subject matter - themes, topics and the common experiences shared in both reading and writing. Reading is seen too, as a means of evoking ideas to prompt writing rather than as a model of writing.

Finally, with "form" as the basis of comparison between the reading and writing programme, it is apparent that there is little direct relationship between the fiction narrative form of the reading which dominates the English programme and the expository forms of writing that dominate the composition programme. Whereas the former is governed by a chronologically ordered narrative structure, the latter is governed primarily by the analogically ordered structure of generalization.

It is apparent then from this brief summary of findings that "form" has been neglected for the sake of the experiences to be shared in the reading and writing programme. This neglect appears to be not unrelated to a similar exchange of coherence, structure and balance in creating a programme to foster language development, for a piecemeal and unco-ordinated approach.

Reasons for the Current Situation

Why do the programmes for encouraging language development appear to be so fragmentary and largely incoherent? Why is "form" and the notion of modelling "form" through reading to foster writing development so often disregarded by teachers?

This study firmly indicates that teachers lack a necessary, unifying rationale - a conscious-awareness that will provide an overview and perspective from which to act.

Such a conscious-awareness, it has been argued (p. 20) develops as teachers talk and write about the

curriculum together. In the course of this inquiry however, frequent, unsolicited acknowledgement was made by interviewees, that articulating their bases for teaching practice was not something to which they were accustomed. The consequence of this was, on their own admission, the difficulty they experienced in answering the survey questions. A far more significant consequence however, is recognized in the comments of one interviewee who expressed the fact that the failure of teachers to talk and think together about the curriculum led to an over-reliance on intuition and a lack of co-ordination in the English programme across all grades.

It was further acknowledged on more than one occasion that evaluation of the programme, which both requires and extends conscious-awareness, rarely occurs, particularly as a whole-staff exercise.

Several reasons were given by teachers for this lack of conscious-awareness.

First, it was argued, "intuition" is an adequate basis from which to teach. In fact, it is to be expected that through experience, procedures that are at first followed consciously, become automatic functions.

Intuition does indeed have its place in teaching English and this project would not seek to deny its value. When an activity that was once consciously followed, for example, becomes an automatic function, it is a recognized mark of competence and mastery of skill. It must not be overlooked however, that initial conscious-awareness made possible the control through which appropriate patterns of behaviour could be developed and only as these were practised did they become automatic.

Reliance on "intuition" may also find its appeal in the fact that it correlates well with the very nature of the poetic forms of literature that so often dominate English teaching. In both the poetic forms of literature and intuitive based actions and decisions, generalization and reasoning, which can provide conscious-awareness, do not govern the structure of the language or guide the

decisions being made. Rather, generalization and reasoning are only implicit within these poetic writing forms or intuitive based actions and decisions. To act then, from a clearly defined rationale of goals and procedures which will reflect a reasoned and analytic understanding, and therefore a heightened conscious awareness, of language and student development, would seem to be inappropriate and incongruous with the very nature of an English that is focused on a literature programme emphasizing poetic forms. Additionally, if literature is the focus of English and the learning experience of the subject is primarily seen as "entering into" the vicarious experiences presented through literature, a rationale, savouring of analysis, structure, order and control, poses a threat to the "humaneness" of literature and the learning experiences which accompany it.

This view, if it is held in any degree, ignores first, those activities of English such as composition and critical analysis, activities which by their very nature require a heightened conscious-awareness of self and the language. It ignores too the distinctions between the kind of knowledge - a highly conscious-aware knowledge, required by a teacher to shape an appropriate learning experience and the kind of knowledge a student requires in order to grow in his or her use of language. Conscious-awareness would seem to be less for the student but increasing as development occurs.

Finally, there will also be situations in teaching that demand immediate action and which necessitate reliance on an intuitive response.

This need for an intuitive response in certain teaching situations is partially reflected in the second reason pin-pointed by teachers for their lack of conscious awareness. It is argued that the constraints on time restrict the extent to which teachers can be consciously aware of teaching procedures and bases for practice. A teacher's first responsibility, it is claimed, is to survive the myriad of other demands placed on the teacher

by the school. Intuition then, is a natural survival mechanism.

The demands on a teacher's time have increased with the decentralization of education and the subsequent changing role of the teacher. Tasks, for example, of curriculum planning, assessment and evaluation that may have once been executed by staff external to individual schools, have largely become the responsibility of individual schools and subject departments.

While there will be times when intuitive action is necessary, constant decision making and activity based on intuition in response to pressure can be destructive of both the teacher's morale, sense of purpose and achievement, and of the student's development. A rationale, on the other hand, can ensure that a teacher is acting on the basis of priority rather than pressure and sustain both the teacher and student's sense of purpose and accomplishment.

Conscious-awareness, supplied through a coherent rationale for teaching practice and evaluation of it is made necessary by several influential factors.

First, accountability to the student, the community of parents, employers and other educational institutions demands an alertness to the bases upon which a teacher acts. When justification is required of the curriculum or pressure is exerted for change, it will be necessary for the teacher to voice his or her stance.

Changes within society invite and even demand that education be relevant to these changes since education is in fact instrumental to its accomplishment. Only as teachers are aware of both social change and the nature of their teaching practice can they judge the relevancy of their curriculum and make any necessary adjustments to fit the changing conditions.

Responsible decision-making that takes account of the balance of requirements for success in the field of study (in this case, learning to write), and that takes account of diagnosed problems and needs among students, can

only be achieved as teachers have a clear overview of what is involved in language learning, of student development in language learning across grades and of appropriate goals and procedures for fostering that development. Imbalance, omissions and inappropriateness are a consequence of an inadequate overview and an incoherent rationale - the tools by which decisions and judgments about the curriculum are made.

Finally, and as has already been indicated, the morale and well-being of many teachers and therefore their effectiveness, frequently hinges on the conscious-awareness provided through a coherent rationale. A sense of purpose, achievement, control and reassurance, and of direction for personal development - elements which motivate and sustain the teacher, can only be achieved through such conscious-awareness.

Amending the Current Situation

What is needed to redress this situation? Perhaps, because of its close proximity to the real-life teaching situation, in-service teacher education, if it were to be reshaped in terms of its content, scheduling and participants, in conjunction with the provision of opportunities for in-school and inter-school policy development and familiarization, and on-going evaluation, could contribute to successfully altering the present circumstances.

It is first necessary to lay a foundation of theoretical and practical knowledge on which teachers can develop a rationale for language and in particular, writing development, appropriate to each school. This will require teachers receiving input on such elements as the nature of writing - its various purposes, audiences, thought processes and the interrelationships of these; the nature and part of "modelling" in learning to write and finally input on the place of writing within the broader content of

language and thought development. It is envisaged that this would be best achieved not only through theoretical exposition but through practical opportunities for teachers to develop their own ability to compose across a range of forms for different purposes and audiences, using different thinking processes, in the content of models. The opportunity then to examine their own and their student's written products and writing processes will also contribute to their understanding of writing development.

It is important that leaders understand these things not only from the perspective of teaching others but also and perhaps most significantly from the perspective of their own ability and need to use language for only then can they teach from conviction and with relevance - two elements that will aid in motivating the learning of their students.

For maximum influence, the scheduling of such teacher-education must be appropriate.

It is suggested that the greater proximity that such teacher-education has in time to its application to departmental curriculum planning, evaluation and classroom practice, the greater impact it will have since conscious-awareness will be heightened at a time when it is needed. Periods of curriculum planning and evaluation then, need to be identified (and in some cases it seems, initiated), and teacher-education scheduled to coincide with this.

In order to accommodate new, less experienced staff, new developments in education and to meet the continuing need for conscious awareness and skill development, it would be valuable for such education to be on-going.

Teacher-education needs to be also scheduled at times when teachers are alert and less pressured. With this in mind, pre-term periods solely for purposes of teacher-education, rationale development, planning and evaluation, built into staff programmes would seem far more appropriate than lunch-hour or after-school seminars.

To date, emphasis has been placed on optional and elective in-service education at the expense of inescapable opportunities for common education. Both are necessary: the former to meet divergent needs; the latter to develop unity of thought and practice and to meet the constant need for conscious awareness, purposefulness and direction. There is a need to remedy this imbalance with the inclusion of input for the entire English department of each school.

As a subsequent step to amending the current situation, opportunity must be taken by English Departments in conjunction with each other, and as separate departments, to develop a coherent rationale for fostering language development, a coherent programme of practice, and a relevant set of programme evaluation criteria that emanate from this rationale.

The involvement of the entire department staff in in-school rationale development, curriculum planning and evaluation will foster unity among staff, provide an overview of development and assist co-ordination between grades.

In view of the focus of this study and the deficiencies in the writing programme that it revealed, attention must be given in rationale development, programming and evaluation to developing a student's ability to write across a range of forms with their varying purposes and thought processes, through the use of models from literature.

Among the questions that teachers must ask and answer as they attend to the need to broaden the student's repertoire of writing kinds through modelling, in the development of their rationale, programme and evaluation criteria, are the following:

- . What writing forms, purposes for writing and thinking processes require priority attention in composition at secondary school level?
- . How are these writing forms best arranged in relationships to each other in order to extend a student's ability to write and think, and in

order to review previously learned skills and techniques?

- . How are these writing forms best scheduled across grades seven to ten to ensure progress within each grade and to avoid unnecessary repetition?
- . What models of these writing kinds are available or need to be acquired to foster the development of a student's ability to write across a range of forms?
- . What are the appropriate ways in which models may be organized and scheduled for reading in relationship to each other and the composition programme? What activities other than mere reading will enable modelling to occur?

Through its characterization of certain aspects of English teaching practice, this study provides several guidelines for answering some of these questions.

First, there is a need to evaluate the apparent emphasis placed on Generalization Supported by Instances and expository writing kinds.

Second, there appears to be a corresponding need to define and broaden the repertoire of "poetic" forms that it would be appropriate for students to have opportunity of composing. This would include: extending a student's opportunity to compose poetry forms beyond the current emphasis on "Haiku"; extending the repertoire of fiction narrative forms beyond Historical Fiction, Psychological Fiction, Science Fiction and Personification and identifying, evaluating and where necessary, extending the range of drama forms that students can experience.

Third, there appears to be a need for students to increasingly compose "expressive" forms such as Diary, Notes, Log and preliminary drafts, as a means of enabling students to begin to formulate ideas.

Very importantly, there is an overwhelming need to identify and incorporate transitional writing forms that will enable students to progress from one broad writing

kind to another and from dependency on speech and oral based writing kinds to confident use of writing and literature based writing kinds.

Finally, there is a corresponding need to extend the range of models of writing forms that students are encouraged to read. This will entail incorporating direct models of expository or transactional writing kinds; adding to the Modern Fancy collection, sub-genres other than Science Fiction; including Traditional sub-genres - in particular, Myth and Legend, and developing the range of Realistic Fiction to embrace such sub-genres as Mystery and Detective Stories, Sports Story, Romance, Chronicle, Memoirs and Stream of Consciousness.

APPENDIX 1

WRITING PROGRAMMES AND FORMS OF WRITINGIN GRADE 7-9 ENGLISH CLASSESHOBART HIGH SCHOOLS

DATE: _____

TIME STARTED: _____ TIME COMPLETED: _____

SCHOOL: _____

1. INTRODUCTION: Explain the project and provide an opportunity for the teacher to ask any questions about it.
2. TEACHER/CLASS PROFILE.

NAME: _____ SEX M F

HOW MANY YEARS HAVE YOU BEEN TEACHING ENGLISH? _____

DETAILS OF ENGLISH CLASSES TAUGHT IN 1984:

TERM	GRADE/CLASS	ABILITY (Level/Mixed Ability)

3. WRITING PROGRAMME PROFILE

- a. What writing tasks have each of your classes been doing this year? (Where possible, collect printed writing tasks.)
Alternatively, have teachers recall (from their records), what these tasks were, noting them on the accompanying profile record page(s).

WRITING PROGRAMME PROFILE

GRADE/CLASS: _____

IF APPROPRIATE FOR FURTHER CLARIFICATION, ASK -

What forms of writing have students been composing this year?

THANK YOU

APPENDIX 2

BASES FOR SELECTING LITERATURE AND WRITING TASKS AND
FOR RELATING THE READING AND WRITING PROGRAMMES
(Follow-up Questionnaire)

NAME: _____

SCHOOL: _____

1. NOVELS

1. What novels did the students in each of your classes read in term one and two this year?

<u>CSS*</u>	<u>NOVEL TITLE</u>	<u>BASIS OF SELECTION</u>

2. Could you briefly explain why you chose each novel for the classes you mentioned?

2. WRITING

1. How did you decide what writing tasks to give students in each of your classes in term one and two this year?

<u>CSS*</u>	<u>BASIS OF SELECTION</u>

3. READING AND WRITING RELATIONSHIPS

1. Did you try to relate the student's reading and writing in term one and two, this year, for each of your classes? If so, how?

<u>CSS</u>	<u>YES/NO</u>	<u>BASIS OF RELATIONSHIP</u>

* CSS - Class

APPENDIX 3

FICTION NARRATIVE TITLES HELD IN A MAJORITY
(FIVE TO NINE) OF NINE SOUTHERN TASMANIAN
SECONDARY SCHOOLS, 1984

Author	Title	Grades for which Title was Recommended	No. of Schools Holding Title
<u>Traditional Literature</u>			
Steinbeck, John	The Pearl	9,10	7
<u>Modern Fancy</u>			
Christopher, John	Empty World	8-10	5
Christopher, John	The Guardians	9,10	5
O'Brien, Robert	Z for Zachariah	8-10	9
Orwell, George	Animal Farm	9,10	6
Park, Ruth	Playing Beatie Bow	7-10	7
Townsend, John Rowe	Noah's Castle	9,10	5
Wyndham, John	The Chrysalids	9,10	5
Wyndham, John	The Day of the Triffids	9,10	6
<u>Realistic Fiction</u>			
Armstrong, William	Sounder	7,9,10	6
Banks, Lynne Reid	One More River	9,10	5
Bawden, Nina	Carrie's War	7-9	5

Byars, Betsy	The Eighteenth		
	Emergency	7,8	6
Charlwood, D. E.	All the Green		
	Year	7-10	7
Fox, Paula	The Slave Dancer	8,9	6
Gallico, Paul	The Snow Goose	7,8,10	5
Garfield, Leon	Smith	7,8,9	5
George, Jean	My Side of the		
	Mountain	7,8	5
Godden, Rummer	The Diddakoi	7-9	5
Greene, Bette	Summer of My		
	German Soldier	8-10	6
Hines, Barry	Kes	8-10	7
Hinton, S. E.	The Outsiders	8-10	5
Holm, Ann	I Am David	7,8	7
Lee, Harper	To Kill a		
	Mockingbird	9,10	7
Maddock, Reginald	The Dragon in the		
	Garden	7-9	9
Marshall, James			
Vance	Walkabout	7-9	6
O'Dell, Scott	Island of the		
	Blue Dolphin	7,8	5
Paterson,	Bridge to		
Katherine	Terabithia	7-9	6
Serrailier, Ian	The Silver Sword	7,8	7
Schaefer, Jack	Shane and Other		
	Stories	8-10	6
Sillitoe, Allan	The Loneliness of		
	the Long Distance		
	Runner	9,10	5
Steinbeck, John	Of Mice and Men	9,10	6
Steinbeck, John	The Red Pony	7,8	7
Taylor, Theodore	The Cay	7,8	6
Walsh, Jill Paton	Fireweed	7,9	6
Westall, Robert	The Machine		
	Gunners	7,8,9	5
Zindel, Paul	The Pigman	8-10	5

APPENDIX 4

NOVELS SELECTED FOR USE BY GRADE SEVEN, EIGHT AND NINE
STUDENTS IN SOUTHERN TASMANIAN SECONDARY SCHOOLS,
TERM ONE AND TWO, 1984

Author	Title	Grades in which Title was Used	No. of Schools Using Title
<u>Modern Fancy</u>			
Christopher, John	The City of Gold and Lead	8	1
Christopher, John	Empty World	8,9	3
Christopher, Jonn	The Guardians	9	1
Christopher, John	The White Mountains	8	1
Cleary, B.	Runaway Ralph	7	1
Cooper, S.	Over Sea, Under Stone	8	1
Dahl, R.	Charlie and the Chocolate Factory	7	2
Frisk, N.	Grinny	7	1
Garner, A.	The Wierdstone of Brinsingamen	7	1
L'Engle, Madeleine	A Wrinkle in Time	7	1
O'Brien, R.	The Secret of Nimh	9	1
O'Brien, R.	Z for Zachariah	8,9	7
Orwell, G.	Animal Farm	9	1
Park, R.	Playing Beatie Bow	7-9	4
Rodgers, M.	Freaky Friday	7	1
Stow, R.	Midnite	7	1
Tolkein, J. R.	The Hobbit	7	1
Townsend, J. R.	Noah's Castle	9	2
Wrightson, P.	The Nargun and the Stars	7	1

Realistic Fiction

Armstrong, S.	The Boy Who was Afraid	8	1
Armstrong, W.	Sounder	7,9	2
Ashley, B.	Dodgem	9	1
Banks, L. R.	One More River	9	1
Bawden, N.	Carrie's War	7,8	2
Blume, J.	Blubber	7	1
Blume, J.	Tales of the Fourth Grade Nothing	7	2
Braithwaite, E. R.	To Sir with Love	9	1
Byars, B.	After the Goat Man	7,8	2
Byars, B.	The Cartoonist	7	1
Byars, B.	The Eighteenth Emergency	7,8	4
Byars, B.	The Midnight Fox	8	1
Byars, B.	The Pinballs	7,8	4
Byars, B.	The TV Kid	7	2
Canning, V.	The Runaways	8	1
Charlwood, D. E.	All the Green Year	9	2
Clark, M. T.	Solomon's Daughter	8	1
Cornford, E.	Felicia the Critic	7	1
De Jong, M.	The House of Sixty Fathers	7	1
Ellis, V. R.	Menace at Oyster Bay	7	1
Evans, R.	Survival	9	1
French, S.	Cannily, Cannily	8	1
Freud, C.	Grimble	7	2
Fox, P.	How Many Miles to Babylon	8	1
Fox, P.	The Slave Dancer	8	2
Gallico, P.	The Snow Goose	7,8	2
Garfield, L.	Smith	9	1
Garner, H. and Giles, J.	Moving Out	9	1
George, J. L.	Julie of the Wolves	8	1

George, J.	My Side of the		
	Mountain	8	1
Godden, R.	The Diddakoi	7	4
Greene, B.	Summer of My German		
	Soldier	9	2
Hines, B.	Kes	9	1
Hildick, E. W.	Louie's Lot	7	1
Hinton, N.	Collision Course	8,9	2
Hinton, S. E.	The Outsiders	8,9	1
Hinton, S. E.	Rumble Fish	9	1
Hinton, S. E.	Tex	9	1
Hinton, S. E.	That was Then This		
	is Now	8,9	1
Holm, A.	I am David	8	1
Kamm, J.	Out of Step	9	1
Kastiner, L.	Emil and the		
	Detectives	7	1
Kata, E.	A Patch of Blue	9	1
Kemp, Gene	Gowie Corby Plays		
	Chicken	8	1
Kemp, Gene	Turbulent Term of		
	Tyke Tiler	7	1
Ken, J.	When Hitler Stole		
	Pink Rabbit	7	1
Klein, R.	Hating Alison Ashley	7	1
Lee, H.	To Kill a		
	Mockingbird	9	3
Leigh, F.	The Lost Boy	9	1
Line, D.	Run for Your Life	8	1
London, J.	The Call of the Wild	8	1
Maddock, R.	The Dragon in the		
	Garden	7-9	3
Margorian, M.	Goodnight Mister Tom	9	1
Marks, J. M.	Hijacked	8	1
Marshall, J.	Walkabout	8	1
Martin, D.	The Chinese Boy	8	1
Neville, E.	Its Like This, Cat	8	1

O'Dell, S.	Island of the Blue		
	Dolphin	8	1
Parker, R.	Snatched	7	1
Paterson, K.	Bridge to Terabithia	7-9	5
Paterson, K.	The Great Gilly		
	Hopkins	7,8	3
Peck, R.	Through a Brief		
	Darkness	9	1
Peyton, K. M.	Midsummer Nights		
	Death	9	1
Peyton, K. M.	Prove Yourself a		
	Hero	9	2
Phipson, J.	A Tide Flowing	9	1
Richter, H. P.	I Was There	9	1
Schaefer, J.	Shane	9	1
<u>Serrailier, I.</u>	The Silver Sword	7,8	3
Smucker, B.	Underground to		
	Canada	7	3
Spear, E. G.	The Bronze Bow	7	1
Steinbeck, J.	The Red Pony	7	1
Stewart, J.	Call Me John	9	1
Stewart, M.	Eat those Sausages	9	1
Stewart, M.	Orange Wendy	8	1
Sutcliffe, R.	Tristan and Iseult	9	1
Swarthout, G.	Bless the Beasts and		
	Children	9	1
Taylor, T.	The Cay	7,8	3
Thiele, C.	February Dragon	8	1
Thiele, C.	Storm Boy	7	1
Treece, H.	Viking's Dawn	8	1
Twain, M.	Tom Sawyer	7	1
Walsh, J. P.	The Dolphin Crossing	9	1
Westall, R.	Fathom Five	8	1
Westall, R.	The Machine Gunners	8	3
Wojciechowska, M.	Shadow of a Bull	8	1
Wrightson, P.	I Own the Racecourse	8	1
Zindel, P.	My Darling My		
	Hamburger	9	1
Zindel, P.	The Pigman	8,9	4

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